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THORWALDSEN

AND

HIS WORKS,

CONTAINING

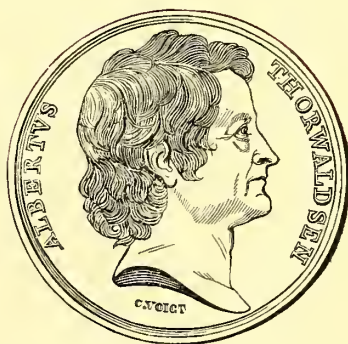
365 Engravings, with Explanatory Text.

BY

J. M. THIELE OF COPENHAGEN.

TRANSLATED BY

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VOLUME III.

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NEW period of THORWALDSEN's artistic life opens with the beginning of this third volume. He seemed now to have reached such a height of greatness that nothing more was wanting for the perpetuity of his fame, and he commenced, therefore, gradually to concentrate his activity into a focus.

No sooner had *Jason* appeared before the world of art, than his celebrity increased, year by year. New orders were continually crowding upon him, all of which he accepted. Thus, until the year 1828, he involved himself in an artistic debt, which he was almost unable to pay off.

Of all the obligations which he had not yet discharged, that to Sir THOMAS HOPE weighed most heavily upon his mind. This obligation had now grown twenty-five years old, and HOPE's patience was exhausted. Several offers which THORWALDSEN had made him, he had rejected, for he wished only to get his *Jason*, the original *Jason*, and through the banking house, Torlonia, THORWALDSEN was at stated periods reminded of discharging his obligation, for which he had been paid so liberally.

The BETHMANN family of Frankfort, had for twenty years in succession been waiting in vain for its mausoleum, and the aged mother humbly entreated THORWALDSEN to complete it, before she herself sunk into the grave. Count SOMMARIVA, whose thoughts seemed entirely absorbed in the marble frieze he had ordered, reminded him of accelerating its completion.

From Copenhagen he was strongly urged to complete the many orders he had received for the Palace and the Metropolitan Church. From Warsaw he was upbraided for having broken his contract concerning the monument for PONIATOWSKY, and the order for the mausoleum in memory of the Duke of Leuchtenberg, which he had received from Munich, was not far from being revoked. The King of Bavaria, who for many years had been waiting in vain for the completion of *Adonis*, abandoned now also all hope of ever getting the large Christian frieze he had ordered. Private men

of all nations were tired of writing to him, and in Rome an anonymous letter was sent him, warning him no longer to fool the Roman public.

This disquieted his mind, but quickened at the same time his activity. He saw and confessed willingly that he had given too many promises, regretted it, and from the year 1828 he commenced to make the most energetic efforts to free himself from all his artistic debts.

Everything seemed now to flow from his hand with a speed heretofore unknown. In the beginning of the year, Denmark got a great many statues for the Metropolitan Church. *Jason* was in the autumn of the same year completed and sent to HOPE. The equestrian statue for PONIATOWSKY was before the end of the year on its way to Warsaw, and Cracow received by this time the great monument for COPERNICUS. Next summer the statue representing "*Hope*" (Spes) was sent to Madam VON HUMBOLDT, and in October, 1829, the monument for the Duke of LEUCHTENBERG arrived in Munich. The BETHMANN mausoleum was in the beginning of 1830, shipped to Frankfort, and in April, 1831, the monument for PIUS VII. was unveiled in the Church of St. Peter, and in the same year *Adonis* was sent to the King of Bavaria.

SOMMARIVA'S copy of *Alexander's Triumphal Entry* had just now been completed, but as THORWALDSEN had failed in getting it done at the time appointed, it caused him much grief and vexation. SOMMARIVA died a few days before its completion. He was a great friend and admirer of THORWALDSEN, and would have felt indescribably happy at seeing it adorn his villa at the lake of Como. His son had not inherited his father's interest for works of art, and using it for a pretext that the work in question should according to the agreement which THORWALDSEN had made with his father, have been completed seven years ago, he declined taking it, and refused to pay the arrears. At length, however, he made up his mind to take it, and THORWALDSEN agreed to accept, instead of the money due him, a costly ring which the deceased Count had left behind him.

But some orders remained still to be fulfilled, which besides the copy of the large frieze for the Palace of Christiansborg, THORWALDSEN during his sojourn in Copenhagen, from 1819-1820, had promised to execute. Even from this debt he would now free himself, and in 1833, the corvette, Galathea, brought the greatest part of the works ordered, to Denmark.

While the preceding lines show how earnestly THORWALDSEN strove to free himself from all his artistic debts and thus no more to be beset with any urgent claims, it may be of interest to learn that at this time he seems to have conceived the idea of uniting himself more closely to his fatherland, and of gathering together his copious, but still scattered works, into a Museum, to be, at his own expense, erected in Copenhagen, his native city, and to bear his name.

THORWALDSEN had, we may be allowed to use this expression, resuscitated *Alexander's Triumph*, and the verdict of the world was that by this marvelous work, the great artist himself had triumphed. Though modest and humble, he was, however, conscious of his own greatness. He now stood on the very pinnacle of renown, and could with proud satisfaction throw a retrospective view upon the master-pieces he had created, and he delighted, therefore, greatly in the idea recently conceived, to get a building erected, which should contain all his works, and preserve them from oblivion.

To his veteran friend, the Norwegian traveler, GEORGE KNUDTZEN, who in January, 1828, was in Rome, he had mentioned his idea of erecting such a Museum, and had said to him: "It must be done," for Dryden is right when he writes: "Amongst men's crimes oblivion may be set." How deeply KNUDTZEN was interested in this plan, may be inferred from a letter to THORWALDSEN, dated Leghorn, May 14th, 1828, in which he writes: "Remember not to let Count RANTZAU BREITENBURG leave Rome, before by the aid of his judicious counsel you have got your last will in order, that your idea concerning the Museum may be carried into effect. But by all means, let it be a written one, not a nuncupative."

Count RANTZAU was by this time in Rome, accompanied by the art-loving Danish Prince CHRISTIAN. The Count was one of THORWALDSEN's oldest and dearest friends, and THORWALDSEN was wont to confide himself to him without reserve. When the noble Count left Rome for Denmark, THORWALDSEN requested him to mention to the King, FREDERIC VI., that it was his intention to make an endowment for the erection of a Museum for the permanent preservation of all his artistic productions and collections, and at the same time to ascertain the King's opinion. RANTZAU acted accordingly, and in a letter dated April 29th, 1829, he informed THORWALDSEN that His Majesty's mind rose to ecstasy at hearing that he thought of erecting such a building, and that the King, as a proof of his gratitude for the patriotic feelings thereby evinced, had promised to give THORWALDSEN's daughter a liberal annuity for life.

In the year following, August 8th, 1830, THORWALDSEN affixed his seal and signature to his last will, which bequeathed to the city of Copenhagen all his artistic works and an ample sum of money for the erection of a Museum, which was to be named: "*Thorwaldsen's Museum*."

We have perhaps been dwelling a little too lengthily on this point, but it was in our opinion too momentous to be hastily mentioned in the biography of the great artist.

We shall now, as before, follow him step by step in his studio, to show his productions in the regular succession in which they were issued from his own hand.

In the year 1827, the Danish frigate, *Theresa*, was sent to Leghorn to bring home 1828

a number of THORWALDSEN'S works for the Palace of Christiansborg and for the Metropolitan Church. The young sculptor and friend of THORWALDSEN, HERMAN FREUND, who at this time was about to leave Rome, undertook to bring these things in a minor vessel to Leghorn, where after a dangerous voyage he arrived January 4th, 1828. As soon as FREUND had got all in good order on board the frigate, he repaired immediately to Carrara, where the sculpture of the great marble statue of *Christ* was in full progress, and whence he wrote to his great master, asking him speedily to come to Carrara, to give the finishing stroke to this grand work.

In THORWALDSEN'S studios in Rome everything went on as usual, and besides the large monumental works some minor compositions appeared, amongst which we must mention a small bass-relief representing *Cupid conquering a Lion*, one of THORWALDSEN'S favorite subjects. But this composition he now enlarged to a circle of four bass-reliefs representing

Cupid's Power over the Elements.

(2 FEET 1 IN. × 1 FOOT 8 IN.)

By the already mentioned bass-relief

Tab. I.

Cupid with the Lion,

the *Earth* is signified. Cupid walks on the right side of a lion, whose too speedy paces he seems to intend to arrest by grasping the mane with the left hand. In the right Cupid holds an arrow, and he has made the lion so tame, that he wags his tail and licks the foot of Cupid.

In the next composition THORWALDSEN has signified the *Air*, by the representation of

Tab. II.

Cupid on the Eagle.

In his right hand the little god of Love holds the thunderbolt of Jupiter, which he has wrestled from the Eagle before mounting his back; in the left he bears his bow. Shouting for joy, he sits with the potent lightning, which he hurls out, stretching the right leg, while bending the left over the neck of the Eagle.

In the third bass-relief the artist has signified the third element, *Water*, by representing

Tab. III.

Cupid Riding on a Dolphin.

Cupid has robbed Neptune of his huge trident and mounted the back of a

Dolphin. His drapery waves to the fresh sea breeze, and he places daringly his right foot upon the head of the fish, while he leans his left hand on its back. The sea is delineated by the below given ornament.

As representative of the *Fire*, the fourth of the four ancient elements, THORWALDSEN has represented

Cupid Abducting Cerberus.

Tab. IV.

The god of love has upon his entrance into the infernal regions untied Cerberus, the three-headed dog of Pluto, that guarded the gates of hell. He now carries the monster along with him by the aid of his bow, which, as a yoke, he has laid around its neck, while with the right hand he holds the bow, and bears Pluto's staff (the two pronged fire-fork) on his left shoulder.

The selection of this subject as an image of *Fire*, may perhaps seem a little far fetched; but the beauty of the work soon removes this idea.

These four bass-reliefs were executed in marble for the Grandduke, ALEXANDER NICOLAJEWITCH, now Emperor of Russia under the name of Alexander the Second. Another copy was later sculptured for Mr. LABOUCHÈRE of London, and a third one is in THORWALDSEN'S Museum in Copenhagen.

One year previous, a committee had been formed in Pisa for the erection of a monument in the celebrated cemetery, *Campo Santo*, for the deceased oculist, ANDREW VACCA BERLINGHIERI, who died in 1826. The sum collected was not large. Nevertheless, the monument was to be erected, and THORWALDSEN was requested to make a sketch. The Pisan sculptors fearing such a rival, and wishing themselves this job, reminded our artist of his magnanimous conduct towards RAUCH, whom he had recommended to sculpture the monument of the Queen, LOUISE.

But THORWALDSEN was so much interested in this commission, that he did not wish to give it up, and offered in the course of two years to complete it for 2000 scudi. For his subject he selected

Tobias curing Tobit, his Blind Father.

Tab. V.

(6 FEET X 3 FEET 4 IN.)

This offer was accepted with gratitude, and in the summer of 1828, the model was executed and cast. For this bass-relief, THORWALDSEN chose the beautiful narrative in Tobia's book, ch. 11.

Thus read the words of this apocryphical book of the Old Testament :

“Raphael, one of the seven holy angels, who present the prayers of the saints and who go in and out before the glory of the Holy One, said to Tobias: Thou knowest, brother, how thou didst leave thy father, Tobit; let us hasten before thy wife, and prepare the house. And take in thy hand the gall of the fish. So they went their way, and the dog went after them. Now Anna sat looking about towards the way for her son. And when she espied him coming, she said to his father: Behold thy son cometh, and the man that went with him. Then said Raphael: I know, Tobias, that thy father will open his eyes. Therefore, anoint thou his eyes with the gall; and being pricked therewith, he shall rub, and the whiteness shall fall away, and he shall see thee. Then Anna ran forth, and fell upon the neck of her son, and said unto him: Seeing I have seen thee, my son, from henceforth I am content to die. And they wept both. Tobit also went forth toward the door, and stumbled; but his son ran unto him, and took hold of his father, and he strake off the gall from his father's eyes, saying: Be of good hope, my father. And the whiteness pilled away from the corners of his eyes; and when he saw his son, he fell upon his neck. And he wept and said: Blessed art thou, O God, and blessed is thy name forever, and blessed are all thy holy angels, for thou hast scourged, and hast taken pity on me, for behold, I see my son Tobias.”

THORWALDSEN has, so to speak, strictly followed the text. Old Tobit standing erect, supports himself by his staff and raises his bearded head, that the son who stands before him with the medicine in a little bowl, may more conveniently touch his blind eyes. Young Tobias seems absorbed in the old man's gloomy visage and does not observe that his faithful traveling companion, the angel, Raphael, has again taken his pilgrim-staff and wishes the quiet house God speed. On the floor a small box stands in which is a fish caught in the river, Tigris, thereby more distinctly to designate the subject. The mother leans herself on a table behind old Tobit; she has recently taken the wallet from her son's shoulders, but about to open it, she is absorbed in the healing process, full of fear and of hope. Close by her, beneath the table, lies the dog, and even he seems to be interested in the important concern of the family.

Besides this bass-relief, THORWALDSEN modeled the portrait of VACCA in a medalion. Both were next year sculptured in marble and shipped to Pisa. The execution of this bass-relief which interested our artist in the extreme, is entirely a work from his own hand. It was erected in *Campo Santo*; above it the bust of VACCA was placed, and below on the pedestal a Latin inscription.

The whole monument was unveiled February 14th, 1830. It was expected that THORWALDSEN would have been able to be present at this festivity. But he could not be there. He had to hasten to Munich, to attend the disclosing of a larger monument.

From the year 1828, we must still mention

A Bass-Relief for a Mausoleum.

(4 FEET X 3 FEET.)

Tab. VI.

This bass-relief was executed in marble, and in 1829, shipped from Rome to England to a Mr. THOMPSON, who had ordered it to adorn the grave of an old lady.

It represents the deceased lady kneeling on a cushion with folded hands and heavenward eyes. Over her head and shoulder she wears a headdress, which almost conceals her whole figure. Before her an angel stands holding an hour-glass, showing with his finger, that her time on earth is gone. Behind her another angel is seen recording the deeds of her life.

In this composition THORWALDSEN has expressed an idea, which after some years he readopted, when to enlarge the monument of PIUS VII. he modeled two angel-statues, one of which indicates that the Pope's time is over, and the other that his exploits are finished.

In this year our artist modeled further three celebrated busts, one of Marquis FIRENZI, one of Sir GEORGE BARLOW, and one of a deceased son of Colonel BONAR.

On March 26th, the King of Saxony conferred upon THORWALDSEN the knighthood of the Saxonian golden civil crown. By this time he seems to have been a little at variance with the Academy of St. Luke, for when on December 26th, he had been unanimously elected Vice-President, he did not appear and declared himself unwilling to accept of this dignity.

In the beginning of 1829, King LOUIS of Bavaria visited Rome, where he had 1829 bought *Villa Malta*. This monarch did not take along with him either sceptre or crown when he went to the "Eternal City," but lived there in the strictest incognito with THORWALDSEN, KOCK, REINHARDT, CATELL and other artists, in whose company he often went to a well-known hostelry on *Ripa grande*, where they indulged in innocent convivial pleasures.

About one month after, February 19th, 1829, when THORWALDSEN was busily engaged in his large studio, the art-loving King surprised him with a visit. With the words: "the soldier is honored on the field of battle, but the artist must be so in the midst of his works," the King embraced him and decorated him with the Grand Cross of the Bavarian crown.

During the King's sojourn in Rome, THORWALDSEN lived daily with him in a private and entirely domestic manner, and there are, no doubt, many still living who have heard our great artist narrate with a certain degree of pardonable pride, that the King often called to him from the street when absorbed in his work in

Casa Tomati, and without any ceremony invited him to partake of a frugal dinner.

A few weeks afterwards, the Grandduchess HELENA of Russia, arrived in Rome. This visit enlivened all Rome, and each evening gave birth to a festival. Our artist was, of course, immediately invited to all the brilliant and luxuriant entertainments given in honor of the imperial guest. The art profited as well as the artist by HELENA'S visit, for the number of THORWALDSEN'S busts was increased with one, which, by its beauty, attracted universal admiration.

But an incident now happened, which gave THORWALDSEN a good deal of trouble and disquieted his otherwise tranquil mind. He had confided the arrangement of his books to a man who misapplied the daily access he had to THORWALDSEN'S rooms, to commit a theft of his costly collection of coins. The rogue was apprehended and compelled to restore the stolen valuables, but all THORWALDSEN'S kind efforts to save him from suffering the penalty of the law, were of no avail. This grieved him greatly, for he would only very reluctantly, as he expressed himself, ruin a fellow-being.

However, from this vexatious affair his mind was soon diverted, by the new orders that continually crowded upon him, of which he accepted some, but refused many. Thus the widowed Duchess, MARY LOUISE of Parma, wished a marble monument over the deceased General REIPPERG, but he begged to be excused.

But one order must here be mentioned as productive of a very beautiful bass-relief. The architect, CHATEAUNEUF, communicated in the month of August to THORWALDSEN, that a family had engaged his services for the erection of a sepulchral vault in a cemetery in the vicinity of the free city of Hamburg, and that he wished from THORWALDSEN'S own hand a model to a bass-relief, which should represent *the Angel at the Sepulchre*, and which was to be cast in bronze.

Whether this order which he, however, declined to execute, may have induced him to handle this subject in a different manner, we do not know, but, remarkably enough, a work of a similar nature,

Tab. VII.

The Angel of Death,

(2 FEET 10 IN. X 2 FEET 6 IN.)

was already in autumn 1829, issued from his hand.

With a wreath of poppies around his head which is bent toward the left shoulder, the Angel of Death sits, as in shelter of his own wings, upon a rock partly covered by the mantle. The left arm feebly stretched out, rests on the bent knee, and a wreath of bay-leaves hangs down from the hand, while the right arm leans on the rock, and the extinguished flambeau seems about to slip out of the very hand, that recently inverted it.

This magnificent work of art was immediately sculptured in marble and placed on the pedestal of the portrait-statue of Prince WLADIMIR POTOCKI, which had been executed to adorn his sepulchral monument in the cathedral of Cracow.

To hasten on the execution of this monument, Count ARTHUR POTOCKI, a kinsman of the deceased Prince, had lately been in Rome, where he suddenly died. THORWALDSEN was forthwith requested to sculpture both his bust and his mausoleum, both to be erected in the same church. He complied with the request.

He modeled also this year a small bass-relief which he calls: "*Uomo con cavallo*," (a man with a horse). This work was together with other valuable artistic works shipped from Rome to Copenhagen for the Museum, and THORWALDSEN'S autographic correspondence informs us that the minor copy of "*Alexander's Triumph*," was oft-times ordered, especially in casts of plaster, as also, that additions several times were made, of which three will subsequently be mentioned.

The present bass-relief,

A Young Man leading a Horse,

(2 FEET X 2 FEET.)

Tab. VIII.

may perhaps be considered such an addition, unless a bass-relief of similar representation, by which in 1831, he enlarged this celebrated frieze, should entirely have displaced this.

Marquis DON GIOVANNI TORLONIA. Duke of Bracciano, the head of one of the largest European banking houses, died in Rome, February 26th, 1827, and THORWALDSEN, who was on intimate terms with the family, took the mask over the face of the corpse.

In May, 1829, the son of the departed Duke commissioned our artist to sculpture in marble the bust of his father, while the large sepulchral monument was contemporaneously executed by the sculptor, MAINONI.

But we must here mention a copy of *Venus*, which the afore-mentioned Sir Henry Labouchère several years previously had ordered. Finally after many urgent requests it was completed, and in the beginning of this year shipped to England. This was the third time that THORWALDSEN'S celebrated *Venus* was sent to England, but each time when this beauty was disembarked, some disaster happened.

Thus when *Venus* was sent the first time to England, her left arm was cracked by the unpacking, and a gold armlet must now conceal the conjoining. This copy is in Chatsworth, the country-seat of the Duke of DEVONSHIRE.

When Lord LUCAN in 1824, should have his copy of the same statue, the ship was wrecked near England. Yet, the box was fished up from the sea, and the statue rescued.

In 1829, *Venus* was the third time sent to England, and after her arrival GEORGE KNUDTZEN, who was then in London, thus wrote to our artist:

"It gives me great pleasure, my dear THORWALDSEN, to tell you that your *Venus* has arrived and been landed, but she had a hair breadth escape. The voyage was long and tedious, and when she was taken from the ship, she tumbled down into the hold. Fortunately she fell soft, as the cargo was wheat, so that this time Ceres, the goddess of corn, saved *Venus*."

We have already mentioned that Count RANTZAU delivered to the King, FREDERIC VI., THORWALDSEN'S message concerning the intended donation to the city of Copenhagen, and that His Majesty graciously received this intelligence, and we would now add that on August 1st, this year, the King decorated him with the Commodore Cross of Dannebrog.

On March 25th, THORWALDSEN was made honorary member of the Nuremberg Academy of Arts; on June 1st, honorary member of the National Academy of Design at New York, and on December 22d, *Accademico onorario corrispondente dell' Accademia de' Filergiti in Forli*.

1830 Although THORWALDSEN, from 1829–1830, was very busy with the monument over PIUS VII., he had in the beginning of the new year to lay aside his chisel, and to take a journey beyond the Alps.

The monument over the Duke of LEUCHTENBERG had now been erected in the church of St. Michael at Munich, and our artist had by his contract bound himself to be present at its unveiling, or to pay his absence with a deduction of 6000 florins.

He left, therefore, Rome, January 22d, 1830, and arrived in Munich, February 14th. He hastened immediately to the Royal Palace, to announce his arrival to the King. But His Bavarian Majesty had been sick, and was still bedridden. THORWALDSEN was, therefore, taken to the King's dormitory. When His Majesty saw our artist, he exclaimed: "Do I dream, or do I see visions? THORWALDSEN in Munich!"

Though the King could not leave his bed, THORWALDSEN was invited to the Royal table, where the Queen cordially welcomed him. With no less cordiality was he received by all classes of society, who vied with each other in showing him their esteem and admiration. And although descriptions of convivial gatherings, after the festival meal is over, are only like an empty glass of champagne, yet, we must here mention one of the many both solemn and social assemblies, by which the Danish artist was this time honored in Munich.

A few days after his arrival, on February 19th, a great festival was arranged in a large hall in the so-called "Paradise Garden." Several young prominent artists had

decorated the hall with a magnificent painting, where THORWALDSEN's name was conspicuously raised on a white ground between four celebrated paintings executed after a drawing of CORNELIUS, representing *Venus Anadyomene*, *Pygmalion*, *Prometheus*, and the *Birth of Minerva*, all surrounded with arabesque ornaments and garlands. In the centre of the hall was a branched, highly ornamented, fourteen feet high chandelier, emitting a most brilliant light. Nearest around the chandelier the chorus of singers stood, and a little farther off in the hall the tables were spread, inviting the whole company to feasting and wassail.

Upon his arrival THORWALDSEN was received by the deputies of the assembly and accompanied to the hall, where he was saluted with vocal music, flying colors and beaten drums, whereupon he took his seat between CORNELIUS and Professor EBERHARD, and gave a toast to the King of Bavaria, which was responded to by a strophe of the national song: „Seil unserm König! Seil!“ (health to our King, health).

Then CORNELIUS rose with the following words:

„Schiller sagt:

Es soll der Künstler mit dem König gehen,

Denn Beide stehen auf der Menschheit Höh'n!

Darum zunächst unserm Künstlerfürsten und König, Thorwaldsen!“

SCHILLER says:

“The artist must walk with the King, for both of them stand upon mankind's zenith! Therefore, next to our art-loving Prince and King, THORWALDSEN must follow!”

A few days after this festival, the King of Bavaria commissioned THORWALDSEN to execute a large work, which could but highly both interest and flatter the artist. The art-loving monarch had already, before he ascended the throne, the worthy object in view to beautify Munich, and to give life to the elegant arts. Much had already been done, but in addition he concluded to erect a monument in honor of one of his great predecessors, the Elector *Maximilian the First*, who two centuries ago had done so much for the rise and growth of the capital. This grand monument was to be erected on the Wittelsbacher Place, and King LOUIS commissioned THORWALDSEN to execute the model for a colossal equestrian statue, to be, when completed from the hand of the great artist, cast in bronze.

After THORWALDSEN had now for several weeks been the recipient of the greatest attention at the court, the highest officers of State, the Mayor, the Academy of Letters and that of Arts united to give him on March 4th, a grand festival meal in Odeon, the name of a hall for musical and dramatic performances.

While this brilliant assembly was in the very midst of its pomp and feast, an invitation came from the King to all who were present in Odeon, to attend another

festival, with which His Majesty this evening would honor THORWALDSEN in the Glyptotheca, the facade of which building was lit up by torches, and CORNELIUS' fresco-paintings and all the antique statues were illuminated by colored lamps. And while the whole assembly was lost in the contemplation of this splendor, a song composed by VON SCHENK, the prime minister, sounded in honor of the artist.

For the solemn unveiling of the Leuchtenberg monument, the 20th of February had been appointed. But THORWALDSEN being dissatisfied with the architectonic surroundings, and wishing to make some alterations, the unveiling was postponed for some weeks.

Finally, March 12th, the solemnity took place, and the grand monument was for many days the object of universal admiration.

A couple of days before his departure from Munich, THORWALDSEN had the honor of a visit from the local authorities, dressed *en gala*, who presented him with a copy of the works of art which had been executed in honor of the deceased King, on the first page of which the authorities assured him, in the most flattering expressions, of their undivided respect and consideration.

On March 14th, he left Munich, accompanied by Baron VON EICHTHAL and the painter, HESS, and already on the 25th, he was again in Rome, where he received a letter from his munificent patron and favorer, the Danish Prince CHRISTIAN, which would probably have induced him to go to Denmark, had it reached him on this side of the Alps.

During his stay in Munich, THORWALDSEN had oft-times been politely reminded of sending King LOUIS his *Adonis*, who now had been in the artist's studio for twenty years, apparently completed in marble. But as he was not fully satisfied with the execution, he had often thought of making some alterations. Yet, nothing had hitherto been done, and years had passed away, before he was aware of their flight.

But although the monument over the Pope occupied all his time, he made up his mind to complete *Adonis*, and the retouch of this great work of art was for a long time his daily occupation. But either from want of energy or that other ideas allured him from it, *Adonis* was not at this time completed. In the summer of 1831, he resumed the work, and at the end of the year 1832, *Adonis*, the beloved youth of *Venus*, was sent to Munich, where he now stands as the chiefest treasure of the Glyptotheca.

About this time he modeled also some minor works of which we must mention one, which in the spring of 1829, he had promised Mr. ALEXANDER MURRAY of Scotland. This work was

The Bust of Napoleon,

(3 FEET 2 IN.)

Tab.IX.

executed like the busts of the ancient Roman Emperors, we mean as an apotheosis

or deification, the bust of the deceased being conveyed to Olympus on the wings of an eagle.

This was with the ancient Romans, Jupiter's eagle, but in this representation the artist has probably thought of the eagle of the victorious French legions.

That this bust has been sculptured after another picture of the Emperor, is self-evident, as it is known that THORWALDSEN had never seen NAPOLEON.

Still two bass-reliefs emanated this year from the hand of our artist, with which he intended to adorn the pedestal of the statue of *Potocki*. This, however, the family did not wish, but beseeched THORWALDSEN to adorn it with the *Angel of Death*. (Tab. 7).

One of those two bass-reliefs represents

A Standing Victoria.

Tab. X.

(2 FEET 10 IN. X 2 FEET 1 IN.)

The goddess of victory holds in her right hand a palm-branch and with the same hand she holds the shield towards the ground. Around the left arm which holds a spear, the laurel of victory is entwined, and under her left foot lies a helmet.

The other bass-relief represents

A Sitting Victoria,

Tab. XI.

(2 FEET 7 IN X 2 FEET 1 IN.)

who with her left hand leans the shield on her lap, while with the right she holds the pencil on the shield, to write down the victorious exploits. She sits, turned to the right, on a trophy, resting her left foot on a helmet, behind which she has placed her palm.

This bass-relief was used to adorn the pedestal of Napoleon's bust. But we must still here mention a third, similar composition, representing

Another Sitting Victoria.

Tab. XII.

(3 FEET X 2 FEET 3 IN.)

This goddess of victory is turned to the left and sits on a naked rock. With her left hand she holds the shield on which she writes. Her cloak has fallen down from the left shoulder, which thereby is made bare. On the right lies the helmet.

THORWALDSEN seems by this time to have been displeased with his relation to the Papal government and to the Academy of St. Luke. From the Academy he had already, as before stated, sought to be detached, and the Professorship he was

determined to resign. No doubt, his last visit in the capital of Bavaria had something to do with it, as King LOUIS had made him the most flattering offers, and would give him a both honorable and lucrative position in Munich.

It is beyond all doubts that he felt inclined to accept the great offers made him, but after having, as before mentioned, on August 8th, 1830, made his last will, he had annexed himself still closer than before to his fatherland, where he wished to spend the evening of life.

A few days after that momentous day, he made a sketch to a monument over the great English poet, Lord GEORGE GORDON BYRON. He had, as we have already stated, in 1817, modeled the bust of BYRON, and the impression he had received of that distinguished person, was still fresh in his memory, when in May, 1829, Sir JOHN L. HOBHOUSE, who had been BYRON's intimate friend and traveled two years with him on the continent, wrote THORWALDSEN a letter in which he commissioned him to sculpture a monument of the great poet.

When Lord BYRON had died, April 19th, 1824, at Missalonghi, Greece, of rheumatic fever, Sir HOBHOUSE, who owned THORWALDSEN's bust of the poet, headed a subscription list for the erection of a monument in England, but in his letter to THORWALDSEN he declared himself sorry at only being able to offer him £1000 sterling for it, as this was all that had been subscribed.

THORWALDSEN immediately answered that for this sum he would not only sculpture the statue in marble, but besides a bass-relief for the pedestal. This offer was gratefully accepted, and the money was collected and deposited with TORLONIA.

It is known that Lord BYRON, notwithstanding his manly beauty, had a bodily deformity, his right foot being misshaped. The artist was, therefore, requested to select a sitting attitude, that the deformity might be less observable.

In 1830, THORWALDSEN made the sketch, and in November he commenced the execution of the model. But after a few weeks he had to leave it, in order to model the two Genii for the monument over PIUS VII. And no sooner had he in the beginning of 1831, recommenced the model, than the Carnival commotion broke out in Rome, which for a little while gave him something else to think of. However, already in May, 1831, the whole model was completed and cast in plaster, attracting an unusual interest, especially amongst all the English families who were in Rome.

Tab. XIII.

Portrait-Statue of Lord Byron.

(5 FEET 3 IN.)

The great poet is represented sitting upon the ruins of the Greek art. It is his celebrated poem : "*Childe Harold's Pilgrimage*," which, half-opened, he holds in the

left hand, while, with the pencil on his chin, he seems absorbed in a poetic strain. The left foot rests upon a fragment of a *Doric* column ; and the right outstretched leg gives, almost insensibly, the idea of a bodily deformity. The architectonic fragment serving him as a seat, is adorned with the owl of Minerva (Athene). On the ground, to the left, lies a skull, by which THORWALDSEN has meant, either to indicate a frame of mind characteristic of the poet, or perhaps to make an allusion to the well-known carol to a drinking-bowl, made from a cranium.

To adorn the pedestal of this statue, the artist modeled in September, 1830, a round bass-relief representing

Erato and Cupid.

Tab. XIV.

(1 FOOT 10 IN.)

The sitting Muse, *Erato*, the Muse of amatory poetry, seems to have finished her song, but her left hand still plays upon the strings of the lyre, while the plectrum rests in the right. *Cupid* leans on her shoulder, with his bow half hidden under his wings, his attitude and eyes betraying that his mind is wholly absorbed in the after-sound of the finished song.

This bass-relief was often sculptured in marble, but not for BYRON'S monument. THORWALDSEN conceived another idea, which was embodied in a bass-relief, to be applied for this purpose, representing

The Genius of Song.

Tab. XV.

(2 FEET 7 IN. x 1 FOOT 11 IN.)

To designate the poet's sea-faring nation, the artist lets this Genius, according to an ancient representation, place his foot upon the prow of a ship. On the bent leg, partly hidden by the thrown off mantle, the Genius supports his lyre, to be able to tune it, and in his listening visage the harmony of the tunes seems to be heard.

It was first determined to erect this elaborate monument in the Westminster Abbey ; afterwards in St. Paul's Church, British Museum or National Gallery. But after it had been lying, in the cellar of the London docks for a series of years, like an article for which no duty had been paid, because the clergy refused to give it a place in the church, it was finally, in November, 1845, erected in the library of Trinity College, Cambridge, where BYRON had spent two years of his eccentric life, but where, at the same time, he had shown himself a young man of no ordinary promise.

In the year 1830, June 30th, THORWALDSEN was made member of *La Société des Amis des Lettres*, in Warsaw ; August 12th, honorary member of *Accademia della Valle*

Tiberina di Scienze ed Arti, in Florence, and September 20th, honorary member of the University at Wilna, in Western Russia.

1831 During the many broils which this year threatened the Papal State, a popular tumult broke out in the "Eternal City" itself, at the time of the Carnival. THORWALDSEN, just about to complete the model to BYRON's statue, was one day surprised by a visit of the *Executores testamenti* of the estate of the deceased Cardinal, CONSALVI, who came to inform him that the still unpaid 12,000 scudi for the monument over the Pope, PIUS VII., could now be paid. As this work had not yet been delivered to the committee, the artist felt astonished, but he soon learned that this was done, because it was feared that the mob would attack the public treasury. The *Executores* took him immediately to *Monte di Pieta*, where the money was paid. THORWALDSEN took in great haste the 12,000 scudi to TORLONIA's banking house, where the yard was full of riding *gens d'armes* for protection. TORLONIA himself, though a warm friend of THORWALDSEN, told him in very plain terms that every one had now enough to do to save his own property, and had it not been for Madam TORLONIA's kind and earnest intercession, THORWALDSEN would not have obtained permission to deposit the money.

The deposit made, he went back to *Via Sistina*, where various rumors informed him of the depredations and pillages which the mob had in view.

Either on account of THORWALDSEN's own expressions, or of the circulating rumors which were all the time growing (*fama crescit eundo*, says Virgil), the young Danish artists came armed to the house of their great master, declaring that they would form a Northern life-guard for his defence. But this THORWALDSEN would by no means permit. "It would cost too dear," he said, "if any of you should lose his life in the defence of myself and my works! If any one will rob me of my money, let him take it; I must then look out for making some again, and if the riotous crowd will kill me, let them do it! All is then over; once I must die anyhow!"

Fortunately, the anguish of spirit was all that he sustained, not a single hair on his head was curved. Nevertheless, from this very time, he seems to have felt displeased with Rome, and spoke continually of returning to Denmark, as soon as he had completed all the works he had undertaken to execute.

When the monument over PIUS VII. had been erected and unveiled, April 2d, this year, THORWALDSEN divided for some time his attention between the model to BYRON's statue and the completion of *Adonis*. But as the latter work fatigued him, he modeled in the month of June a bass-relief, representing

The Weapons of Achilles.

Tab. XVI.

(4 FEET X 2 FEET 1 IN.)

The subject for this representation is taken from the 13th book of Ovid's

Metamorphoses, in which the Latin poet narrates that when Achilles had been killed by Paris with an arrow which pierced his heel, a violent contest arose between Ajax, Telamon and Ulysses, who of them should inherit his weapons. Minerva adjudged them to Ulysses, which grieved Ajax so much that he slew himself.

Thus read the Latin words :

“Invictumque virum vincit dolor. Arripit ensem ;
 Hoe, ait, utendum est in me mihi, quique cruore
 Sæpe Phrygum maduit, domini nunc eade madebit,
 Ne quisquam Ajacem possit superare, nisi Ajax.
 Dixit : et in pectus, tum denique vulnera passum,
 Qua patuit ferro, lethalem condidit ensem.”

“And grief conquers the invincible man. He seizes his sword. This, he says, must be used by me against myself, and that sword which often has been wet with the blood of the Phrygians, shall now be wet with that of its owner, that no one may be able to vanquish Ajax, excepting Ajax himself. Thus he spoke, and plunged the mortiferous sword into his breast, then for the first time suffering a wound, where it lay exposed to the steel.”

THORWALDSEN has selected the very moment, when Minerva pronounced the decisive sentence. She stands in the middle of the engraving, pointing to Ulysses, to whom she adjudges the inheritance. Ulysses stands with drooping head leaning on his spear, while two boys carry the apples of discord (the weapons) to him. Farthest off on the opposite side, Ajax is seen, about to leave the place. With his hand pressed in despair against his head, he turns himself, still once more to pour out his wrath. Below, between Minerva and Ajax the grave of Achilles is seen, at which his mother, Thetis, sits deeply mourning, adorned with a fluvial diadem, thereby designated as sea-goddess or Nereid.

This bass-relief was not yet shaped, when the artist modeled another one, representing

A Satyr and a little Faun.

(2 FEET 5 IN. X 1 FOOT 6 IN.)

Tab.
XVII.

An old, goat-footed Satyr, with a shepherd's crook in his hand, reclining on a filled wine-bag. In his left arm he holds a little Faun, that sits on his knee and tries to play on the old man's reed-organ.

(A Satyr is a rustic and sylvan deity, represented with short horns and goat's feet, and was the attendant of Bacchus. A Faun is also a rustic deity, who presided over fields and woods).

Besides those bass-reliefs THORWALDSEN modeled this summer two additions to the frieze: "*Alexander's Triumph*," one of which is not found in the copies with which we are acquainted. This

Tab.
XVIII.

Bass-Relief to Alexander's Triumph,

(2 FEET 4 IN. X 1 FOOT 9 IN.)

is cast in plaster, and the artist probably intended to insert it in the frieze after Alexander's riding retinue. It represents a warrior leading by his hand a horse, scared by a barking dog.

The other

Tab.
XIX.

Bass-Relief to Alexander's Triumph,

is sculptured in marble and inserted in the frieze in the Palace of Christiansborg. It represents a mother who lets her little son ride on the back of one of the sheep that are driven into Babylon.

During these summer months a sculptural work appeared from another hand, which has too close a connection with THORWALDSEN's biography to be omitted.

Another Danish sculptor, WILLIAM BISSEN, akin in talent to his eminent and famous master, had already been six years in Rome and worked for himself and by himself, but had not yet had any considerable orders to execute by which he could vindicate that fame as an artist, to which both his own productions and THORWALDSEN's unconditional commendation entitled him.

However, he was known as a young man of much more than ordinary promise. Some influential and high-standing friends of THORWALDSEN's, the Prime Minister, MÓSTING, Count A. W. MOLTKE, N. A. HOLTEN, TH. SUHR, J. HAMBRO, A. HANSEN and Consul-General FRÖLICH, had long been cherishing the wish of getting a bust of the great artist from BISSEN's hand. To see this wish gratified, they commissioned him to sculpture such a bust. BISSEN greatly distinguished himself by this work which was completed in June, 1831, and by the above named gentlemen presented to that Academy in which both artists had acquired their skill and ability.

It seems this summer to have been THORWALDSEN's intention to commence the necessary preparatives for the equestrian statue of the Elector, MAXIMILIAN of Bavaria, which, according to agreement, was to be completed in model and then to be cast in bronze before December 1st, 1832.

He modeled first the colossal bust, but unfortunately he had at this time so much neglected a Spanish fly plaster on his left arm that the sore inflamed, and he had to

wear the arm in a sling. The progress of his work was, of course, arrested for a while, but as he had the right arm free, he concluded to amuse himself with some minor works relating to Cupid, and, as he said, "to try to get that mischievous fellow shaken out of his sleeves."

In Rieti, THORWALDSEN had a learned friend, the poet, ANGELO MARIA RICCI, who had come into possession of an ancient manuscript, in which some fragments of Greek poetry were found, which he wished to give a sort of publicity. Some of these appeared to RICCI as antique gems, which, through the instrumentality of THORWALDSEN'S artistic hand, might perhaps present themselves as vivid remembrances of vanished poetic dreams, and he concluded, therefore, to send some of them to the artist.

This was done. It was like a little bouquet of six flowers, each single of which contained a problem which THORWALDSEN should solve :

Giove detta le leggi, Amor le scrive,
Amor dispiega in mezzo al mar le vele,
Amor dal selce trae scintille vive,
Amor careggia il cagnuolin fedele,
Amor tesse una rete a cor gentile,
Di vaghe conche Amor si fa monile

The first problem : "*Giove detta le leggi, Amor le Scrive*," (Jupiter enacts laws, Cupid writes them down), is, according to RICCI'S statement, taken from a fragment of Stobæus, a Greek writer who lived in the Fifth century, A. D. After this problem, THORWALDSEN modeled a little, semi-circular bass-relief, representing

Jupiter and Cupid.

(2 FEET 1 IN. X 1 FOOT 4 IN.)

Tab. XX.

Jupiter thrones below the zodiac, which above cuts off the bass-relief in a semi-circle. He dictates laws to the world, and Cupid, who stands by and holds the slate on his knee, writes down the laws with the point of his arrow. Behind Jupiter's chair is his eagle, with the thunderbolt under its talon, and Cupid has behind himself laid down his bow and quiver.

The second problem : "*Amor dispiega in mezzo al mar le vele*," (Cupid expands the sail in the middle of the sea), THORWALDSEN solved first in a bass-relief representing

Cupid Sitting in the Boat.

(1 FOOT 6 IN. X 1 FOOT.)

Tab. XXI.

Cupid has gone in a boat and expands the sail, to launch into the sea. For the

bowsprit he uses his quiver, and for the rudder his bow. To the stern he has nailed an arrow and wound a floating rosette around it. Cupid himself sits with the steering bow in one hand and holds the sail with the other.

Afterwards he solved this problem in another bass-relief representing

Tab.
XXII.

Cupid Standing in the Boat.

(2 FEET 3 IN. X 2 FEET).

Here Cupid stands in the boat so that he rests on his right knee, while with the left hand he holds the swelling sail, and with the right uses his bow as a rudder.

According to the third problem: "*Amor dal selce trae scintille vive*," (Cupid touches the stony ground with his arrow), THORWALDSEN modeled a bass-relief representing

Tab.
XXIII.

Cupid Hovering over the Earth.

(1 FOOT 8 IN X 3 FEET.)

Cupid flies, with the bow on his shoulder and the quiver on his back; over the earth, touching in his flight the stony ground with his arrow. Flowers shoot forth from the ground wherever the arrow touches it.

The fourth problem: "*Amor careggia il cagnuolin fedele*," (Cupid caresses the trusty dog), THORWALDSEN solved in the beautiful, semi-circular bass-relief,

Tab.
XXIV.

Cupid and the Dog.

(1 FOOT 10 IN X 1 FOOT 3 IN.)

Cupid sits on a rock. He has laid aside his bow and quiver, and caresses the trusty dog.

The fifth problem: "*Amor tesse una rete a cor gentile*," (Cupid crochets a net, to catch the fleeting and unstable hearts), which RICCI ascribes to Anacreon, a Greek lyric poet in the Sixth century, B. C., is solved by the artist in a bass-relief representing

Tab.
XXV.

Cupid crocheting a Net.

(1 FOOT 11 IN. X 1 FOOT 3 IN.)

Cupid crochets a net, to catch the unstable hearts. From his quiver, which he holds fast under the left foot, he has taken an arrow, to which the net is tied. In his

left hand he holds the distaff over which he crochets the net ; in the right the skein. Over the yarn a butterfly flutters, and the artist has in both fore-fingers of Cupid expressed a joke : in the right fore-finger that the net is not yet finished, and in the left that the butterfly is about to fly into the yarn, thereby to disturb him a little in his work.

The sixth problem : “ *Di vaghe conche Amor si fa monile*,” (Cupid gathers marine shells for an ornament), is executed in a bass-relief representing

Cupid Hovering over the Shore.

(1 FOOT 8 IN. X 1 FOOT 3 IN.)

Tab.
XXVI.

His bow and quiver hang loose under his breast, while on expanded wings he hovers over the shore, in his flight to pick up the washed-off marine shells, which he brings together on a string for a set-off or neck-ornament.

RICCI, who continually communicated to THORWALDSEN his “ *semplici indicazioni*,” had once, out of a fragment of Stobæus which he ascribes to Sappho, a lyric poetess of olden Greece, about 610 years B. C., excerpted the following words : “ Make me this rose the queen of flowers,” without being able to state who it is who speaks. But he suggested to THORWALDSEN the supposition that it is Cupid who speaks to Jupiter and Juno. This he admitted, and modeled a bass-relief representing

Cupid with the Rose.

(1 FOOT 10 IN. X 1 FOOT 1 IN.)

Tab.
XXVII.

Cupid appears before Jupiter and Juno, who both seem with delight to listen to his words. He has found a rose, and as it seems to him to be the most beautiful of all flowers, he asks the reigning couple to baptize it with the name of “ the queen of flowers.” At the foot of Jupiter is his eagle, and near Juno, her favorite bird, the peacock.

Another fragment which RICCI ascribes to Theocrit, a Greek pastoral poet, at the time of Ptolemy Philadelphus, 284–247 B. C. : “ *Amor dentro una profonda caverna dava fuoco alla rupe*,” (Cupid enters a deep cavern with a flambeau to set the rock on fire), suggested to THORWALDSEN the idea of a bass-relief representing

Cupid Sets Fire to a Rock.

(1 FOOT 3 IN X 1 FOOT 8 IN.)

Tab.
XXVIII.

Cupid enters a rocky cave ; in his left hand he holds his bow, and in the right a burning flambeau, with which he will set fire to the cold stone.

RICCI found another fragment of Theocrit, which he thus translated to THORWALDSEN: "*Amore ed Imene filano la vita*," (Cupid and Hymen spin the thread of life), and which the artist explained in a bass-relief representing

Tab.
XXIX.

Cupid and Hymenæus.

(1 FOOT 11 IN. X 1 FOOT 4 IN.)

Hymenæus was the son of Bacchus and Venus, and the god of marriage, Cupid and Hymenæus (Hymen) have united in spinning the thread of life. The god of love has laid aside his weapons; in his left hand he holds the distaff, and with the right he twines the thread, while Hymen, who has placed his flambeau behind him, kneeling turns the long spindle.

RICCI had found another fragment, which he ascribes to Simonides, a Greek poet, 468 B. C.: "*Ganimede ed Amore si giuocano la belta*," (Cupid and Ganymede contested who was the handsomer), after which THORWALDSEN modeled a bass-relief representing.

Tab.
XXX.

Cupid and Ganymede.

(2 FEET X 1 FOOT 4 IN.)

According to the explanation of RICCI, Cupid and Ganymede had a sharp contest as to which of them was the handsomest, and had agreed to decide this question by a throw of the dice. Ganymede is the winner, but Cupid answers: "It will not help thee! After all I am always the winner."

This last moment the artist has represented. Ganymede shows Cupid his successful throw, but Cupid points to himself in the expression of the above mentioned words. Behind Cupid lie his quiver and bow, behind Ganymede sits the eagle.

The subject for the next bass-relief THORWALDSEN has taken from the 3^d ode of Anacreon, the great lyric of ancient Greece, and represented

Tab.
XXXI.

Cupid tied by the Graces.

(2 FEET 4 IN. X 1 FOOT 2 IN.)

The Graces have caught the god of love and tied him by a rosette between two trees. He seems to have submitted to the power of beauty, for at his foot the victorious bow lies powerless, and his eyes rest prayingly on the group of the three sisters. The foremost of them holds in her hand the rosette, the other kneels behind

her with Cupid's quiver in her left hand, and with the right she stretches one of his arrows, whose point the foremost touches with her finger.

In accordance with the myth of Hylas, THORWALDSEN modeled a bass-relief representing

Hylas carried off by the Nymphs.

(2 FEET 5 IN. X 1 FOOT 3 IN.)

Tab.
XXXII.

Hylas was a beautiful youth, a favorite of Hercules. He was lost during the Argonautic expedition, having fallen with his pitcher into the river Ascamus, near Troy, whence the fable that the river-nymphs enamored of him, had carried him off. Hercules anxiously sought after his favorite, whom the Nymphs had metamorphosed to Echo, who always answered when Hercules called his name.

According to this myth, THORWALDSEN modeled this year a composition in which Hylas rests on his left knee and stretches out his right leg at the very moment he has fallen from the rock. In his right arm he holds the pitcher recently filled. But one of the Nymphs clings up to him with her arm around his back, while the two others approach from the water the beautiful object of their love.

This subject was, in 1833, once more treated by the artist.

To the following bass-relief which THORWALDSEN modeled, an ancient painting dug out at Pompeii gave rise. This painting represented, amongst several figures, a young woman holding in her hand a little nest, and looking upon three little children who lay there, recently crept out of the eggs, alluding to *Leda* with her three children, *Castor*, *Pollux* and *Helena*. This was sufficient to suggest to our artist the idea of a bass-relief representing

A Shepherdess with a Nest of Amorins.

(1 FOOT 11 IN X 1 FOOT 10 IN.)

Tab.
XXXIII.

A shepherdess sits with her dog, holding on her lap a nest full of Amorins. With her left arm, which she lays over the nest, she tries to keep the dear little ones. But notwithstanding her kind effort, one of the small gods of love escapes. Towards this fugitive she stretches her hand in vain, for all those she still has do not compensate her for the loss of this dear little thing. Of the Amorins he who pats the dog represents the faithful love; he who escapes, the fickle. A third signifies the burning love, a fourth the quiet, and the hindmost, scarcely to be seen, must be the secret love. This bass-relief was some years after executed in marble for the King of Wirtemberg.

A subject which THORWALDSEN had already oft-times executed, he now resumed, and modeled a bass-relief representing

Tab.
XXXIV.

Cupid on the Lion.

(2 FEET 2 IN. x 1 FOOT 10 IN.)

Cupid sits on a proudly advancing lion, with his quiver around his shoulder and with his bow in the left hand. The right hand has just lost its hold of the string of the bow, and the eyes of the little god of love follow the arrow in its flight.

Besides all those bass-reliefs, we must still mention some busts which THORWALDSEN modeled in 1831, to wit: one of JOHN WYLLIE, one of Count VON LÖVENSTERN, and the celebrated bust of Baron VON EICHTHAL, who in 1830, accompanied the artist from Munich to Rome, where EICHTHAL died. THORWALDSEN executed also this year a medallion-portrait for a mausoleum over the young GOETHE who died in Rome.

Amongst the testimonies of esteem which THORWALDSEN this year received, was an autograph letter from the Syndic (the chief magistrate) of the city of Turin, accompanied by a costly gold snuff-box. This great act of courtesy was tendered him in the most obliging expressions for the interest he had taken in some young artists of this city during their works for the embellishment of the church *della B. V. Madre di Dio*.

But above all we must mention an honor which King LOUIS of Bavaria intended to confer upon our artist, but which he, fortunately for Denmark, did not accept. In an autograph letter of November 9th, 1831, His Majesty offered him the Professorship at the Academy of Arts in Munich, with the promise of title and rank with the Prime Minister of Bavaria. THORWALDSEN politely declined.

1832 Towards Spring our artist resumed the equestrian statue of MAXIMILIAN of Bavaria, which he had promised to finish before the end of the year. But this colossal work required so much both mental and physical exertion, that he at intervals had to discontinue it, and to divert his mind by engaging in some minor works.

The Greek writer, Plutarch, and the Latin, Curtius, relate that Alexander the Great after his conquest of Babylon and Susa, did for some time sojourn in Persepolis, the capital of Persia, where he gave himself up to luxury and venery. One day he gave a sumptuous banquet, at which THAIS, a great courtesan of remarkable beauty, was present. She wished to avenge the burning of Athens by Xerxes, and intimated her desire to set fire to Persepolis. This met with the approbation of Alexander, who in person took a torch with which he set fire to the palace, and the whole beautiful city was soon one crackling and hissing sheet of fire.

According to this description THORWALDSEN modeled a bass-relief representing

Alexander Setting Fire to Persepolis.

(6 FEET 2 IN. X 3 FEET.)

Tab.
XXXV.

In the middle Alexander stands, his head crowned with a garland, and receives a lighted torch which Thais reaches him. Some of his warriors, especially his friend, Hephæstion, try to turn him off from this misdeed, but in vain. Behind Thais two other women are seen, one of whom lights her torch, while furthest off to the left an old Persian leaves, in sorrow and despair, the awful tragedy.

After the execution of this fine composition, THORWALDSEN commenced a frieze, which unfortunately was never entirely completed. Indeed, it was an undertaking of so large dimensions that its completion could scarcely ever be expected. He had conceived the grand idea of representing the whole historical series of poets, right from HOMER down to his own contemporaries.

This frieze he gave the name of

Parnassus.

(17 FEET 5 IN. X 2 FEET 1 IN.)

Tab.
XXXVI.
XL.

Parnassus was a mountain of Phocis, Greece, sacred to the Muses. It was called *biceps*, from its two peaks or summits.

The frieze commences with Apollo, who leads the choir of the Muses and Graces, whereupon the poets were to follow in their historical series, and a river-god to separate the antique from the modern art.

The first group represents Apollo sitting on a chariot, drawn by Pegasus, the winged horse which sprang from the blood of the Gorgon, Medusa. In front, Hesperus flies with his torch, leading the horse by the bridle. Apollo, the god of music, turns round and reviews the whole row of his inspired singers. On his chariot a distant allusion is made to the myth of Marsyas, who, being defeated by Apollo in a trial of musical skill, was flayed alive for his insolence.

Tab.
XXXVI.

After Apollo, the group of the three dancing Graces follows. In front of them is Cupid leading them by a chain of roses. A little Genius, perhaps Anteros is meant, spreads his flowers round about on the ground.

Tab.
XXXVII.

Then the Muses follow. First Clio, who walks pensive and alone, and then Euterpe, Thalia and Melpomene.

Tab.
XXXVIII.

A little Genius had taken the lyre of Terpsichore, who is dancing with Erato. The next is Polyhymnia, whereupon Urania and Calliope follow. The choir of the

Tab.
XXXIX.

Muses is made up with their mother, Mnemosyne, who is accompanied by the Genius of silence.

Tab. Now the poets were to follow. The series opens with the blind Homer, led on by
XL. the Genius of Song, who wears his palm and his wreath—but here the series was discontinued.

THORWALDSEN'S natural daughter, ELIZA, begotten by Madam ANNA MARIA UHDEN, born *Magnani*, had last autumn been betrothed to the Danish Lieutenant-Colonel VON PAULSEN. But as the bride had been brought up a Catholic, this matrimony with a Protestant met with many difficulties in Rome. To avoid these he went in August 1832, with his daughter, first to Genoa and thence to Vicenza, where negotiations with the clergy had been opened. But the opposition he had to encounter, was so great, that October 30th, he left his daughter surrendered to female care and protection, and went to the city of Milan.

It was long unknown in Rome, where THORWALDSEN was, and many believed he had gone to Copenhagen. But entirely unexpected he suddenly arrived in Rome in the beginning of November, but so dejected and vexed that not even the intelligence he received, that the wedding ceremony had been performed, exercised any cheering influence upon his mind.

1833 During his absence several letters had come to him, one of which from the committee for public buildings in Copenhagen, commissioned him to execute various works in marble.

The architect of the Palace of Christiansborg, Mr. HANSEN, had long corresponded with THORWALDSEN concerning the decoration of that apartment in which *Alexander's Triumphal Entry* was to be placed. Finally, in a letter of August 21st, 1832, THORWALDSEN was informed, that the committee had been authorized to order four marble statues, the selection of the subjects being left to his own discretion.

Orders for works of art from his fatherland were always dear to him, and he was now again roused from inertness into action.

His desire to remould his celebrated *Jason* was awakened, and he conceived the idea of reproducing this statue, and of sculpturing a *Medea* as an appendix. For the two other statues he determined to sculpture *Mars weighing Cupid's arrow*, and a *Venus* who reaches her clothes to Cupid, while she naked shows herself to Paris.

But this idea he soon again gave up, and he now concluded to represent *Paris with the apple*, the group of *Venus and Cupid*, and th *Juno and Minerva*, each playing a part in the well-known contest of beauty.

But this idea was also put to flight, and he resolved to reproduce his former composition: *Vulcan, Venus, Mars and Cupid* in four separate statues, according to the poetical narrative in the 45th ode of Anacreon.

To this idea he adhered, but only the two statues of *Mars* and *Vulcan* were finished, which are erected in his Museum, as beautiful fragments of a larger composition, which was never completed.

But on his return to Rome, THORWALDSEN received another large order: "The Monument for JOHN GUTTENBERG, the Inventor of the Art of Printing." In a letter from the city of Mainz, THORWALDSEN was commissioned to execute this grand monument, which Mainz, GUTTENBERG's native city, erect to his memory.

Two years after, in the year 1835, this celebrated monument was cast in bronze by CROZATIER, of Paris, and in plaster by the Danish sculptor, WILLIAM BISSEN.

The Statue of Guttenberg.

(11 FEET 3 IN.)

Tab.
XLI

JOHN GUTTENBERG was born in 1400, and died February 24th, 1468. There are some points not cleared up in the history of the invention of the art of printing, but it is now generally agreed, that the honor belongs to JOHN GUTTENBERG.

THORWALDSEN has represented this great man in a costume similar to that of the German middle-age. In his right hand he holds the movable type, ascribed to his invention. In his left arm he holds a copy of his Bible, the very first work of any importance which was published, and which paved the way for all mental and moral enlightenment.

For the pedestal of this colossal statue the artist modeled two bass-reliefs. One represents

The Invention of Movable Types.

(3 FEET 9½ IN. × 2 FEET 11 IN.)

Tab.
XLI.

GUTTENBERG is sitting at his writing-desk with the letter-case before him, in which the types are arranged. FAUST stands on the other side of the desk, leaning on a form cut in wood, by which THORWALDSEN has tried to signify the way of printing books, which was used previous to the movable types, which GUTTENBERG now shows FAUST as a new invention.

The other bass-relief represents

The Invention of the Press.

(3 FEET 9½ IN. × 2 FEET 11 IN.)

Tab.
XLIII.

While a young man is busy with taking proofs by the aid of the press,

GUTTENBERG examines with visible satisfaction a proof which the young man has taken.

The whole monument was unveiled August 14th, 1837, and THORWALDSEN, who declined accepting any remuneration, was honored with the freedom of the city of Mainz.

The corvette, Galathea, which should fetch home the frieze for the Royal Palace, the marble statue of Christ, the fronton for the Metropolitan church, and several other works, was expected in Leghorn in the beginning of July, and THORWALDSEN had often mentioned that he would, if possible, avail himself of this opportunity to go home. But as the equestrian statue of MAXIMILIAN was by far not yet completed, he had to remain.

The final execution of that gigantic piece of art which he had now recommenced with extraordinary energy, preyed so heavily upon his physical powers, that he again had to pause a little while, and for the sake of recreation to amuse himself with some minor and easier works, of which we must mention a semi-circular bass-relief representing

Tab.
XLIV.

the Fates (*Parcae*.)

(3 FEET 3 IN. X 2 FEET 5 IN.)

The Fates were : *Clotho*, *Lachesis* and *Atropos*. The first was said to attach the thread of life to the distaff ; the second, to allot to each individual his portion ; and the third to cut it off.

According to the ancient myth the three severe daughters of Jupiter and Nemesis are here seen spinning and cutting off the thread of man's short life. *Clotho* sits furthest to the left with the distaff in one hand, while with the other she spins out the thin thread. Furthest outward to the right *Lachesis* is seen turning the spindle with the right hand, while with the left she regulates the dependent thread of life. In the middle *Atropos* stands with her pair of scissors, ready to cut off the thread, as soon as the time has run out in the hour-glass which she holds in the left hand. At her foot the Genius of Life and Death is seen, ready to invert the torch, as soon as the mortiferous cut is made. Above the pair of scissors the nocturnal owl hovers as a contra-distinction to the still running hour-glass. To the left, at the foot of *Clotho*, the blooming flax-plant is growing ; and to the right are seen the balls of the threads of life which have been cut off, surrounded by sprouting poppies.

In Rome this work created the most undivided admiration, and THORWALDSEN, who detested all self-praise, declared himself highly satisfied with it. About this

time a whole series of round bass-reliefs emanated from his hand, representing the four Evangelists with their symbols, according to the vision of Ezekiel.

St. Matthew.

(1 FOOT 8 IN.)

Tab.
XLV.

The Evangelist is by his angel borne up from the earth. In his left hand he lifts the unfolded sheet of parchment on which his eye rests, while stretching the right towards the inkstand which the angel reaches him.

St. Mark.

(1 FOOT 8 IN.)

Tab.
XLVI.

The winged lion bears the Evangelist St. Mark on through the expanse. Quietly he sits, his eyes turned towards heaven, whence he expects the heavenly teachings that he will write down on the slate, which the back of the lion supports.

The next bass-relief, which represents the Evangelist St. Luke, (diam. 1 foot 8 in.) standing with his left foot on the ox that lies beneath him, and ready to write on the slate which his knee supports, is perhaps the first composition of this sacred writer, whereupon THORWALDSEN modeled a second one of

Tab.
XLVII.

St. Luke,

(1 FOOT 8 IN.)

Tab.
XLVIII.

who sits on the winged ox with the slate in his lap, and with an expression in his heavenward eye, betraying his clear understanding of the word revealed to him.

But we have a third bass-relief, in which St. Luke is represented as the painter of the holy family. With the paint-brush in the right hand, and with the paint-box in the left, he paints on a little altar the Virgin Mary with the child Jesus. Behind him lies the ox, and over his lap a piece of cloth is spread for the protection of his garment while he is painting. Around his head is a nimbus or halo.

Tab.
XLIX.

The fourth bass-relief represents

St. John.

(1 FOOT 8 IN.)

Tab. L.

Lifted up on the mighty wing of the eagle towards the realm of light, he is waiting for the revelation of the word, (*logos*) which he is ready to write down on the scroll hanging over his left arm.

Those four bass-reliefs (Tab. 45, 46, 47, 48 and 50) are executed in marble and placed in the Museum.

A work which we must mention as a production of this year, is a bass-relief representing

Tab. LI

A Bacchante with a Little Faun.

(2 FEET 5 IN X 1 FOOT 6 IN.)

A priestess of Bacchus (a Bacchante) crowned with ivy, lies out-stretched on the ground, leaning on a basket, partly covered by a panther skin. In her left hand she holds a cluster of grapes, after which the little Faun grasps with avidity. To the right, behind the basket is a wine-tankard; to the left her thyrsus, the attribute of Bacchus and of the Satyrs.

This bass-relief is a counterpart or a duplicate of that which is mentioned under the year 1831: "*A Satyr and a Little Faun.*" (Tab. 17).

Before the end of September this year, (1833) several other bass-reliefs were modeled and cast, among which we must mention and explain a very beautiful one, representing

Tab. LII

Ganymede and Hebe.

(1 FOOT 6 IN. X 1 FOOT 6 IN.)

According to the ancient myth, Hebe was, by a fall she had in the midst of the assembly of the eternal gods, so unfortunate as to hurt her virginity in such a degree, that she had to resign her office, as the cup-bearer of the gods, to Ganymede.

This resignation of her office it is which THORWALDSEN here has represented. Ganymede, the beautiful youth, accompanied by the eagle of Jupiter, receives at the hands of Hebe, the Olympic drinking-cups.

Another little bass-relief represents

Tab. LIII

The Abduction of Ganymede.

(10 FEET X 8 FEET.)

Ganymede, a beautiful youth of Phrygia, son of Tros, who was carried off while hunting, by Jupiter's eagle.

While the eagle spreads out his mighty wings and flies to Olympus with his booty, Ganymede clings with both hands to his neck and left wing, being besides held fast by the bird's huge talon.

While the Cathedral of *Novara*, Piedmont, Italy, was being repaired, THORWALDSEN was commissioned to execute two bass-reliefs, which cast in bronze, should adorn an altar. He was requested to represent an aureole (a circular effulgence) of three angels. The artist complied with the request, and represented in one bass-relief a group of

Three Musical Angels.

(1 FOOT. 4 IN. X 1 FOOT 2 IN.)

Tab.
LIV.

On a little altar whence a band of roses hangs down, the midst of these three Angels sits, playing the guitar (cithara), to the tunes of which he bends his ear. On the left side the other Angel places his foot on the socle, and plays on the harp. The third, who is placed on the right side, plays on the flute.

The other bass-relief represents

Three Singing Angels.

(1 FOOT 4 IN. X 1 FOOT 2 IN.)

Tab.
LV.

These three Angels, leaning affectionately to each other, hold between their hands a scroll containing notes, after which they sing their doxology.

These two charming bass-reliefs were, however, not used for the altar of the Cathedral of *Novara*. The committee stuck close to the commission given, and insisted upon a representation of

Three Angels with Garlands.

(2 FEET X 1 FOOT 2 IN.)

Tab.
LVI.
LVII.

These were also, soon composed, and the models given to CONTERIA in Rome, to be cast in bronze. These bass-reliefs were, in 1834, after being cast in bronze, inserted in the altar of the Cathedral of *Novara*.

We have, under the year 1831, mentioned a bass-relief, the subject of which was so beautifully executed, that it is almost incomprehensible why THORWALDSEN, now three years after, executed it in a manner entirely different.

This bass-relief is the second execution of the myth of

Hylas Abducted by the Nymphs.

(3 FEET 5 IN. X 2 FEET.)

Tab.
LVIII.

The handsome youth, Hylas, has neared the river, to fill his pitcher. His rapid

paces are delineated by the flowing mantle. The lying Nymph leaning to the urn, whence the water is gushing out, lays her left hand on the head of Hylas. Behind him the other Nymph comes and stretches her arms towards him. The third kneels before Hylas, stretching the left arm towards his leg, as it were to draw him into the water.

In the middle of September, 1833, THORWALDSEN labored with great energy on statue of MAXIMILIAN ; but he commenced at the same time a minor work, to which the opening of RAPHAEL'S tomb in Pantheon gave rise. At the opening of the tomb in 1833, the skeleton of this Prince of painters, who died in Rome, 1520, was found entire, with all the teeth perfect. A mould was taken from the skull, and THORWALDSEN modeled the following charming bass-relief :

Tab.
LXIX.

Raphael.

(4 FEET X 2 FEET 9 IN.)

In the middle of the bass-relief RAPHAEL sits upon some fragments of the antique art. Busy with studying the free and open nature, he holds the drawing-board with his left hand, on the right, bent knee. The left out-stretched leg rests on a piece of basis, the right on the capital of a Corinthian column, and he himself sits on an antique altar, the bass-reliefs of which represent the Muses and Graces. At his right side the Genius of Art stands, carrying a torch before him, and at his left side a Victoria steps up to him with the palm in her left hand, while in the right she raises a laurel wreath over his head. But nearest to the artist Cupid is seen, lifting his knee up on the capital and with one hand supporting the drawing-board, while with the other he reaches to RAPHAEL the rose of joy and the poppy of death.

The wish of THORWALDSEN to see this work adorning RAPHAEL'S monument, was not gratified. The committee for the erection of the monument would only have a statue of Madonna, which is placed over the altar beneath which RAPHAEL lies buried.

In the course of this year our artist modeled another two busts. One of a Mr. MAHON of Dublin, the other of the renowned French portrait-painter, HORACE VERNET, who was on very intimate terms with THORWALDSEN. To return the compliment, VERNET painted a most invaluable portrait of THORWALDSEN.

In April, this year, THORWALDSEN was made honorary member of *Accademia Provinciale di Belle Arti*, in Ravenna, and October 22d, the King of Denmark knighted him with the silver cross of Dannebrog.

1834 During his sojourn in Milan, 1832, THORWALDSEN had renewed an acquaintance which some years ago he had made with the banker, H. MYLIUS and family of Frankfort. This family lived in affluent circumstances, partly in Milan, partly in Lovenno at

the lake of Como, when suddenly death took off a beloved son just at the very moment when at the altar he gave his bride his hand.

The afflicted father had just, when THORWALDSEN unexpectedly visited him, erected a little chapel in memory of his lost son. MYLIUS took our artist to this place and requested him by a work of art to do what lay in his power to heal his wounded heart. He had lately, he said, in HERDER'S writings, found an idea which he wished plastically represented, either in a statue or a bass-relief, to be erected at the grave.

THORWALDSEN promised to consider it, and after the lapse of a year the idea of HERDER had matured in the mind of the great sculptor.

New Years'-day was again drawing nigh, and THORWALDSEN, who almost never permitted this day to pass away without producing some little artistic work, commenced, January 1st, 1834, a bass-relief, which, according to the idea of HERDER, represented the avenging goddess

Nemesis.

(6 FEET X 3 FEET.)

Tab. LX.

The goddess governs from her chariot, with the whip in her hand, a span of an obedient but fast trotting horse and of a spirited and stubborn one. In the track of the chariot, and sheltered by the unfolded wings of the goddess, two genii follow: "*Reward and Punishment*," one with the attributes of joy and peace, the other with the avenging sword. Close to the horses the trusty dog follows, as were it to watch them that they do not deviate from the right way. The zodiac of the images of which the balance of justice is placed on the top, comprises the whole back-ground of the bass-relief.

THORWALDSEN has furnished this work with inscriptions, which he very rarely used to do. Thus one horse has the inscription, "*Obediente*," the other, "*Inobediente*." Beneath the main figure the name, "*Nemesis*," is found, and on the wheel: "*Venia, Uberta, Sventura e Penuria*," (mercy, riches, misfortune and poverty). And finally, the sword which is borne by the one genius, is marked "*Pena*," (punishment), and the cornucopiæ which is borne by the other; "*Premio*," (reward).

Towards the close of 1835, this beautiful work was completed and sent to Milan. The owner asserted that it did not only satisfy his expectations, but that its removal to his villa at the lake of Como was universally regretted; and MYLIUS even thought of altering his plan, and of using it for an adornment of a cabinet in his mansion in Milan.

THORWALDSEN had in the meantime unweariedly labored on the monument for

Bavaria, and as this colossal work was now near its completion, we think it to be the proper place here to mention it.

Tab.
LXI.

Maximilian I, Elector of Bavaria.

(18 FEET.)

With uncovered head, in full armor and accoutred in the costume of the thirty years' war, MAXIMILIAN curbs his spirited charger, while with his right arm stretched out, he proclaims an order. For the pedestal to this statue, THORWALDSEN had agreed to execute two bass-reliefs. However, this part of the order was revoked, as the King of Bavaria, in 1837, informed our artist that because of some political reasons he did not wish them annexed to the statue.

The contract concerning this monument was, as afore-mentioned, made March 2d, 1830. The sum of 9000 scudi was to be paid THORWALDSEN, who promised to finish the whole before December, 1832, which promise, however, he could not redeem. Finally, in August, 1836, the model arrived safely in Munich, where it was erected in the foundry and gained universal admiration. Next year it was cast in bronze by STIEGELMAIR, in one casting of 224 quintal ore-metal, and so successfully was it cast that the polishing was almost considered superfluous.

In the year 1839, October 12th, this grand and beautiful monument was unveiled on the Wittelsbacher Place, and it was universally regretted that THORWALDSEN, who had been formally invited to be present, could not be there.

In January of this year, while our artist was busily engaged with the model to this equestrian statue, he nearly lost his life. He was alone in his studio, laboring on the head of the horse. He had hitherto been standing on a scaffold, but in order better to reach a spot between the ears of the horse, he placed a ladder upon the scaffold. Having ascended to the upper step of the ladder he lost the equilibrium, but had, however, the presence of mind to take hold of the model, his hand grasping the left ear of the horse, where fortunately an iron bar had been inserted. The bar bent under the heavy weight, yet the 64 years old man glided slowly down the side of the model and fell on the base, without receiving any considerable injury.

A summer evening this year, THORWALDSEN attended an exhibition of Guerra's troupe, who had come to Rome to show their feats of horsemanship. The next day a new bass-relief appeared in his studio, representing

Tab.
LXII.

A Huntress on Horseback.

(4 FEET X 3 FEET 3 IN.)

A young, beautiful girl, one of Diana's maidens, has mounted a horse to hunt a

deer. She has already discovered the deer, and while she holds her bow and bridle in the left hand, the right takes an arrow from the quiver which she wears on her back. A deer-skin flows from her left shoulder, and by a string she has tied the booty already brought down. Before the horse the swift greyhound springs, his head turned back towards his mistress.

While these impressions were still fresh in his memory, he modeled as a counterpart, another bass-relief, representing

A Hunter on Horseback.

(4 FEET X 3 FEET 3 IN.)

Tab.
LXIII.

A handsome youth on horseback returns from his hunting with his booty. The horse moves nimbly on, while the young hunter turns back his head to watch the hunting party. His body is almost entirely covered with a lion-skin tied before his breast. On his right shoulder the javelin rests, and over this hangs a hare.

The Countess ARTHUR POTOCKI, of Cracow, had already, in 1833, requested THORWALDSEN to execute a monument over Count POTOCKI, who in 1829, died in Rome, whose bust the artist then modeled. The monument should, according to the wish and idea of the Countess, consist of a *Statue of Christ* upon a rock, to be erected above the altar whose front side was to be adorned by a bass-relief, and on each side of the altar a bust to be placed in a niche.

THORWALDSEN while working on one of the busts, explained to the Countess the difficulty in erecting the statue according to her idea, but as she tenaciously persisted, he gave the execution of it to TENERANI.

As to the bass-relief, THORWALDSEN proposed one of the already explained compositions of singing angels, and sent her a drawing of a third one, to which she gave the preference. In a letter to the artist the Countess names this drawing in the following words: "Le basrelief des trois enfants implorant Dieu à genoux," and THORWALDSEN modeled now a bass-relief, representing

Three Praying Boys.

(1 FOOT 6 IN X 1 FOOT 1 IN.)

Tab.
LXIV.

The foremost of these boys kneels in prayer with out-stretched arms. He is the eldest of the three. Behind him the eldest but one, who also kneels, teaches his youngest brother to fold his hands and pray.

In January, 1834, THORWALDSEN was made *Accademico di merito of Accademia Ligustica di Belle Arti*, in Genoa; in April, honorary member of *L'Ateneo di Brescia*, and corresponding member of *Accademia dei Filomati di Science, Lettere e Belle Arti*, in Lucca.

1835 In the Spring of 1835, the Danish frigate, Bellona, was sent to Leghorn to bring home those works of art which were completed, as also THORWALDSEN himself, who had promised Denmark a visit as soon as the equestrian statue for Bavaria was consummated. June 8th, the frigate anchored in the harbor of Leghorn. Captain L. DE CONINCK immediately wrote to THORWALDSEN that, according to the King's high behest, he was ready to take him on board, adding that he would do his utmost to make the voyage as pleasant for him as possible.

But THORWALDSEN was long wavering, and when learning that a pestilential disease had been raging on Bellona, he resolved to remain in Rome. Bellona loaded with many beautiful artistic works set sail for Copenhagen, but alas! the long and eagerly expected artist was not her passenger.

THORWALDSEN'S productivity seems this year to be considerably falling off. Nevertheless, he did not decline accepting new orders, for no sooner was the colossal statue for Bavaria completed than he again bound himself to execute a "Monument over Schiller." But before explaining this, we must mention some minor works, amongst which is a beautiful, semi-circular bass-relief for a mausoleum, sculptured in marble for Princess HELENA PONINSKA, which she requested THORWALDSEN to execute, in memory of a son and a daughter she had lost.

This composition our artist called

Passaggio d'un Mondo ad Altro.

(JOURNEY FROM ONE WORLD TO ANOTHER.)

(4 FEET 11 IN. X 3 FEET 2 IN.)

Tab.
LXV.

It represents a brother and a sister who leave behind their afflicted mother on earth, and follow the Genius of Death to the other world.

In October, this year, THORWALDSEN finished two bass-reliefs which many years ago had been ordered for his fatherland.

One represents

The Resurrection of Christ.

(6 FEET 3 IN. 1 FOOT 3 IN.)

Tab.
LXVI.

In the middle of the bass-relief the risen Saviour is seen to step out of the rocky sepulchre over the flat stone which had been rolled away from the sepulchre. On each side of the stone an angel kneels in adoration. To the right two sleeping soldiers are seen, behind whom the three Marys approach the sepulchre. To the left are four sentinels on duty, one of whom flees, and the other draws the sword.

The other represents

The Decision of Solomon.

(6 FEET 3 IN X 1 FOOT 3 IN.)

Tab.
LXVII.

This has reference to the First Book of the Kings, 3d chapter, where the well-known decision of Solomon between the two mothers is mentioned.

In the middle of this piece of art young Solomon sits on his judgment seat, surrounded by wise counsellors who, however, do not seem to comprehend the royal decision. The executioner has already lifted the sword to divide the disputed child between the two mothers, when the voice of nature betrays what the royal sage of Israel had intended to bring to light.

For this bass-relief, and for two statues which were to represent *Solon* and *Lycurgus*, a commission had already, in the year 1806, been given THORWALDSEN.

Toward the end of the year the Papal government gave THORWALDSEN the honorable commission to restore or repair the celebrated equestrian statue of the Gaulonic Emperor of Rome, Marcus Aurelius, on Capitolium. In July he was made honorary member of *Accademia Aretina di Science, Lettero e Belle Arti*, and in December member of Institut Royal des Sciences, Belles Lettres et Beaux Arts à Amsterdam.

In the Spring of 1836, some minor works appeared in THORWALDSEN'S studio, to wit : his celebrated

Four Seasons.

(2 FEET 1 IN.)

Tab.
LXVIII.
LXXI.

Spring. The spring of life is represented by a young, innocent girl, making wreaths of flowers, while two children assist her in the work. The eldest boy at her right hand brings flowers to her in the flap of his linen, which he thoughtlessly lifts a little too high up, that she more conveniently may choose the flowers she prefers. At her left side lies a smaller boy who hands her a couple of flowers, to complete the wreath. Below him stands a basket, over which a garland is thrown, and at the side of the basket a tambourine (a shallow drum) is placed as an emblem of merriment.

Summer. Just as the artist in the bass-relief "Spring" has given an allegory of the innocent stage of life, so he has in this work of art pointed at the more mature age. This bass-relief represents in a harvest scene two lovers, and with ingenuity is thereto added an apple, to remind of the fall of the first man. The youth holds the apple in his left hand, while with his right arm he encircles the girl's waist, who in

Tab.
LXVIII.

Tab.
LXIX.

lustful desire stretches out her hand towards the forbidden fruit. Behind them is seen the mowed corn in thraves, and a young girl kneels in the act of cutting off a sheaf with her sickle.

Tab. LXX. *Autumn or Manhood.* A happy wife is sitting at the cottage door with her infant at her breast. She was waiting for the return of her husband from his hunting, his daily toil, and here he is carrying the fruit of his labor, and holding in his hand a bunch of grapes, which he has just plucked from the vine that shades their thatched cot. The trusty dog, the emblem of attachment, manifests his joy at seeing his mistress, whose hand he licks. The countenances of the married couple betray mildness and rural felicity, while, however, in that of the husband a certain degree of gravity appears, importing that in manhood there are serious duties to fulfill, daily toils to sustain.

Tab. LXXI. *Winter.* When modeling this bass-relief THORWALDSEN said: "Now I will make an allusion to Baucis and Philemon." Baucis was a poor old woman of Phrygia, wife of Philemon, who hospitably entertained in their humble cottage, Jupiter and Mercury. We notice, in this representation, an aged couple preparing to meet the dark and dreary winter. The old and time-worn husband is warming his hands over a fire-pan, while his aged helpmate prepares to light the lamp, alluding to the lamp of their existence, which in all probability will soon be extinguished. The old pet cat of the family is sitting close to the hearth. A wet towel suspended above to dry, is an allusion to the cold and dampness of the winter.

These four celebrated bass-reliefs were next year executed in marble for the King of Wirtemberg, and THORWALDSEN sculptured them afterwards in marble for his Museum.

By this time we must also mention a work that in 1836 emanated from his hand. It is a bass-relief in a semi-circular form, representing in a charming group

Faith, Hope and Charity.

Tab. LXXII.

(2 FEET 9 IN. X 1 FOOT 6 IN.)

The idea is taken from 1st Corinth. xiii. 13. Charity is represented sitting as an angel adorned with flowers, uniting under his wings the praying faith and the joyous hope, which holds in the hand the still undeveloped flower.

Strange to say, this beautiful composition was never executed in marble.

When the equestrian statue of MAXIMILIAN had been sent to Munich, our artist commenced to model the monument over FRIEDRICH VON SCHILLER, the sketches of which he had made last autumn.

One should almost believe that all the Muses and Graces had paid a visit to

THÖRWALDSEN in order to initiate him into this undertaking ; for just at this time a whole series of bass-reliefs emanated from his hand, which in the course of the year he continued and enlarged by admitting into his company, besides the Muses and Graces, both Minerva, Apollo, Pegasus and Mnemosyne, and a series of fourteen medallions soon appeared in his studio.

The Muses,

(2 FEET.)

Tab.
LXXIII.
LXXXI.

represented in nine bass-reliefs with the attributes belonging to each of them.

Mnemosyne,

(2 FEET.)

Tab.
LXXXII.

the mother of the Muses and the goddess of memory, wrapped in rich drapery, lifts pensively her finger towards her lip and recalls to memory by-gone events. At her side the little Harpocrates, the Egyptian god of silence, is hovering, whose head is adorned with the lethean lotus flower, and who with his finger on his mouth enjoins silence.

The Graces

(2 FEET.)

Tab.
LXXXIII.

move nimbly on in playful dance and affectionate embrace.

Apollo

(2 FEET.)

Tab.
LXXXIV.

holds the lyre in his left arm and the plectrum in his out-stretched right hand, half covered by a rich drapery.

Minerva,

(2 FEET.)

Tab.
LXXXV.

accompanied by the owl, emblematic of meditation, is seen with spear and shield, her breast and head in full armor.

Pegasus,

(2 FEET.)

Tab.
LXXXVI.

the winged horse, was a favorite of Apollo and the Muses. When Bellerophon

attempted to fly to heaven on Pegasus, Jupiter indignant at his presumption, sent a gadfly to sting the horse. Bellerophon was thrown from his horse, but Pegasus, spurning his earthly rider, continued his flight towards heaven, where he became a constellation.

Pegasus is here represented led on by a winged Genius, who lifts his torch in the right hand, and on the left arm wears wreaths, therewith to adorn the worshippers of the Muses.

An association had already in 1830, been formed in Stuttgart, Wirtemberg, for the erection of a monument in memory of the great poet, FRIEDRICH VON SCHILLER. It was first designed to use for this monument the colossal bust of the poet, which JOHN HENRY DANNECKER, surnamed the Mystic Sculptor of Germany, had made, and by which he had so remarkably distinguished himself, and in proportion to the size of this bust, to get a sitting portrait-statue executed by the sculptor, WEITBRECHT.

However, before taking any decisive step, THORWALDSEN'S opinion was heard, and the idea he suggested for the design and form of this grand monument, was so artistically beautiful, that he was immediately commissioned to execute it. THORWALDSEN who highly admired both DANNECKER'S bust and his unquestionable talent, but disdained to imitate, made an original sketch which was received in Stuttgart with great gratitude, the more as the artist out of veneration for the great SCHILLER, declined accepting any remuneration for the execution of the model.

As soon as the sketches to the statue and to the bass-reliefs which should adorn the pedestal, had been modeled in September, 1835, they were sent to Stuttgart, and shortly after, MATTHIA, one of THORWALDSEN'S students, commenced to work on the monument itself.

One year after the sketches had been sent to Stuttgart, all the models were already cast in THORWALDSEN'S studio, to wit : The colossal statue of Schiller, and the three bass-reliefs, the Genius of Poetry, Victoria with wreath and palm, and the Poet's Apotheosis, (Deification).

Tab.
LXXXVII

The Statue of Schiller.

(13 FEET 5 IN.)

FRIEDRICH VON SCHILLER, the only German poet who can contest the supremacy of GOETHE, was born November 10th, 1759, and died in Weimar, May 9th, 1805.

The great poet stands absorbed in a poetic idea. In his left hand he holds a book, and his fore-finger touches the leaf on which he will write. The right arm bears a richly folded mantle. In this hand he holds the pencil. His head inclines a

little and is adorned with a laurel wreath. His body rests on the right leg, while the left steps forward. His attitude is firm and quiet.

For the pedestal the three bass-reliefs were used which had been cast in bronze. The one lateral bass-relief represents

The Genius of Poetry,

(2 FEET 10 IN. x 2 FEET 10 IN.)

Tab.
LXXXVIII.

who in a light and loose garment hovers with the lyre in his left arm, and with the plectrum in the right hand. Above, the star of the poet is seen, following its course beyond the earth.

The opposite lateral bass-relief represents

Victoria,

(2 FEET 10 IN. x 2 FEET 10 IN.)

Tab.
LXXXIX.

hovering on expanded wings with the palm in the right and the wreath in the left hand.

The front bass-relief represents

Schiller's Apotheosis.

(4 FEET 1 IN. x 2 FEET 1 IN.)

Tab. XC.

An eagle holding in his talon the unrolled writings of the poet, bears on his spread wings a globe, on which SCHILLER'S name is written. On the right side of this globe the Muse of tragedy hovers, and on the left that of history. Below, the signs of the cancer and of the taurus signify those constellations under which the poet was born and died. Above the globe his star reappears, but here ascending to the eternal space.

In the Spring of 1837, all those models were sent from Rome to Munich, where they were cast by STIEGELMAIER, and thence sent to Stuttgart, where SCHILLER'S day of death was appointed for the solemn unveiling of the monument. On May 9th, 1839, in the presence of an immense concourse of people, festive orations and songs announced the unveiling of the monument, which glorified both the greatest poet and the greatest sculptor of our century.

But we must here mention a minor work which is contemporaneous with the monument over Schiller, and seems to have some connection with it.

It is a bass-relief representing

Tab. XCI.

Genius with the Lyre,

(3 FEET 9 IN. x 2 FEET 6 IN.)

which THORWALDSEN in his memorandum book calls "*Genio con la lira*, 1836." It represents a winged Genius, who with the lyre on his left knee and the plectrum in the right hand, sits as in a halo of the zodiac, touching the strings with the left hand. A cist filled with writings, and a burning torch close by the cist, indicates that this bass-relief shall serve for a monument over an author, whose works are a light to the world. And that the author here alluded to, has been a dramatic writer, is perspicuous enough from the attributes of Melpomene and Thalia, placed at the right side of the winged Genius. In the zodiac surrounding this semi-circular bass-relief not only the usual constellations are seen, but these are even doubled with attributes of the corresponding images of the gods, such as they often are represented on ancient monuments.

THORWALDSEN had several years ago received a commission from the Crown prince of Bavaria, to sculpture a statue, to be erected at Naples on the grave of the last Emperor of the house of Hohenstaufen. Young CONRAD or CONRADIN, son of the Emperor, CONRAD IV., was left King of Sicily when only two years of age. When in the year 1268, he would vindicate his rights to the throne against CHARLES of Anjou, whom the mighty Pope, Bonifacius VIII., supported, he lost the crown, and fell by the stroke of the executioner, at the age of sixteen. His remains were deposited behind the high altar of the church called *Madonna del Carmine*, and this place was now, after the lapse of about six centuries, to be adorned by the hand of THORWALDSEN.

He had already in September, 1833, made the sketch, and he modeled now the celebrated statue of

Tab. XCII.

Conradin.

(6 FEET 8 IN.)

The young Emperor wears on his head the imperial crown, and at his foot lies the martial helmet. A mantle, fastened on his breast, is thrown aside by the left arm, which supports the sword against the ground, while the right hand rests on his hip.

In the Spring of 1847, this statue was solemnly unveiled and erected on CONRADIN'S grave at Naples.

During the last months of the year 1836, THORWALDSEN was busily engaged in fixing the New Papal Museum for Etruscan Antiquities in the Vatican. For his

judicious exertions he received from His Holiness a most gracious letter of thanks, accompanied by some costly medals.

But the greatest honor that ever had been shown him in the "Eternal City," was in store for him from the Academy of St. Lucca, where December 31st, it was unanimously decreed, that out of respect for the great Northern artist, a large golden medal should be coined, which on the obverse should have the insignia of the Academy, and on the reverse, the following inscription :

"Alberto Thorwaldsen
Sculptori Celeberrimo
Sodali Bene merenti
Ex Decreto Accademiae
Anno MDCCCXXXVI."

THORWALDSEN was never idle. During the hibernal months, 1836-37, he modeled eight greatly admired bass-reliefs, all of which have reference to the Greek mythology, to wit :

1. Homer amongst the Greeks.

(6 FEET 3 IN. X 3 FEET 1 IN.)

Tab.
XCIII.

The blind singer has laid aside his staff, hat and traveling pouch, and gone a couple of steps upon the pedestal of a temple where he has seated himself, to sing the wrath of Achilles before the assembled multitude. Close by, a youth stands who on a slate records the song of the poet, and behind this youth a philosopher with his finger on his mouth. Fronting the singer, two boys are seen listening, who have just been whirling the disk ; and behind them an elderly man absorbed in quiet observation. A young warrior holds forth his sword, which indicates that it is the Iliad, Homer here explains. Behind the warrior a mother stands with her slumbering infant, and behind her an aged man, who listening, leans on his staff. Furthest to the left, behind the whole group, two persons are seen, one winding his arm around the shoulder of the other. These are the images of THORWALDSEN himself, and of Sir Henry Labouchère.

2. Thetis and Achilles.

(4 FEET 4 IN X 3 FEET 2 IN.)

Tab.
XCIV.

When Thetis, the sea-goddess, could not procure immortality for her son, Achilles, she dipped him in the river Styx, whereby he became invulnerable in every part of the body but in the right heel, by which he was held.

On a rock to the left, sits a river-nymph, and in the middle the sea-goddess, Thetis, kneels on the shore. She holds the boy by the right heel, the rest of the body being dipped in the river. Over this group, Minerva stretches out her spear, with the promise to be the protectress of the future hero.

Tab.
XCV.

3. Hector and Andromache.

(4 FEET 2 IN. x 2 FEET 11 IN.)

THORWALDSEN has here in the marble embodied the beautiful narrative in the sixth book of the Iliad, how Hector, the great Trojan hero, son of Priam and Hecuba, before setting out for the war, parted with his wife, Andromache, and blessed his only son, Astyanax.

The hero, who has laid his weapons aside, is placed in the middle with the boy upon his out-stretched arms and with his eyes toward Zeus (Jupiter), whom he invokes. Andromache stands quiet and sorrowful at his side, laying her hand gently upon his shoulder. The faithful nurse, who has taken care of little Astyanax, comes with a large towel, therein to receive the child. On the left side an armed warrior is ready to join Hector in the war.

The fourth bass-relief is a repetition of a subject, which the artist many years ago submitted to the Roman public, and which gained universal admiration, we mean

Tab.
XCVI.

4. Hector, Paris and Helena.

(5 FEET 3 IN. x 2 FEET 7 IN.)

With his eleven yards long spear, Hector enters the room where Paris idles away his time with Helena and her maids, engaged in furbishing his stately weapons. Paris has risen from his seat. His weapons lie spread around him. In his left he holds the bow, which he has wiped off with the towel he has in his hand. Helena sits with her working-basket, and behind Paris two mischievous maids are seen, who seem to make a laughing stock of the effeminate hero, one pointing disdainfully at him, and the other offering him her distaff.

The fifth composition is not an entire new one, but a reproduction of one of his first and most celebrated bass-reliefs, to wit :

Tab.
XCVII.

5. Achilles and Briseis.

(4 FEET 3 IN. x 2 FEET 3 IN.)

The artist has in this bass-relief, with some trifling alterations, retained his first

execution of this Homeric subject, and it is, mainly speaking, in the sitting attitude of Achilles that alteration has been made.

The next two bass-reliefs have reference to an old saying about Achilles.

6. Achilles and Penthesilea.

(2 FEET 2 IN.)

Tab.
XCVIII.

The post-homeric traditions narrate that after the fall of Hector, the Amazones (a nation of warlike women in Cappadocia) led by the Queen, Penthesilea, aided the Trojans, and that Achilles slew the Queen of the Amazones. But even in death her beauty was so exceeding great, that Achilles became enamored of her and lifted her up in his arms. Already, before *Jason* was finished, this feeling subject had been before THORWALDSEN'S imagination.

The other corresponding bass-relief, representing

7. Achilles and Patrocles,

(2 FEET 2 IN.)

Tab.
XCIX.

has, so to speak, no mythic or historic basis. An adumbration on an antique mirror, which THORWALDSEN accidentally saw in Rome, is said to have given rise to it. It represents Achilles binding up a wound, which his friend Patrocles had received from an arrow shot.

The last bass-relief in this connection, represents

8. Achilles and the Centaur, Chiron.

(4 FEET X 5 FEET 4 IN.)

Tab. C.

Chiron was a Centaur, skilled in medicine, music and archery, and the preceptor of Hercules, Æsculapius and Achilles.

This bass-relief is a representation of the hero's prime of life, when intrusted to the education of the Centaur, Chiron. He is sitting on the back of this fabulous being, supposed to be half man and half horse, and the young hero seems ready to sling a javelin.

It was modeled in 1837. About this time THORWALDSEN undertook a reproduction of a bass-relief, which he already, in 1832, had modeled, to wit :

Alexander Setting Fire to Persepolis.

(6 FEET 3 IN. X 2 FEET 8 IN.)

Tab. CL

This grand bass-relief was executed in marble according to the request of the

Crown prince of Bavaria, a request which most likely has stimulated THORWALDSEN to reproduce this subject in a richer composition.

Alexander, who here wears the helmet and a richer armor, receives a torch which Thais reaches him, and without heeding the counsel of Hephæstion, he turns to a group of three warriors, ready to obey his behest and to light their torches. Behind Thais a warrior raises his torch, while he seems to whisper some amatorian words to a woman. She also takes, though a little slowly, a torch from a bundle which another woman carries for distribution. Furthest to the left, the artist has designated the deep grief of the Persians; an aged man leaves weeping and will not be comforted; behind him a youth follows, who, however, turns his face, once more to gaze upon the dreadful scene of conflagration, while a little boy walks frightened by his side.

While in the summer of 1837, THORWALDSEN was engaged in the execution of the last mentioned nine bass-reliefs, he was most politely requested by Don CARLO TORLONIA, one of the heirs of the wealthy Duke of Bracciano, by some minor works of art to adorn the Ducal family's villa in *Castel Gandolfo*. The artist answered in the affirmative, with the proviso, however, that he would not, and could not promise to execute it all himself, but would furnish his accomplished student, VINCENZO GALLI, with sketched or drawn compositions.

A fronton (an ornament over the door) for the elegant villa, was paramountly requested. To gratify this wish, THORWALDSEN himself executed a large and most beautiful bass-relief, representing

Apollo amongst the Shepherds.

Tab. CII.

(5 FEET 6 IN. × 1 FOOT.)

According to the myth, Apollo was for some time exiled from Olympus. During his exile he lived with Admetus, King of Thessaly, whose flocks he fed.

Apollo is represented surrounded by the quiet, happy shepherds, whom he entertains by instrumental and vocal music. He is placed in the middle of the fronton, holding the lyre upon his left thigh. Close by him two boys and an old man in a sitting attitude are seen; further off men and women with their flocks and dogs. To the left, Pan, the god of shepherds, sits, who on hearing Apollo's music lays aside his reed-organ. Furthest off in the corners of this fine bass-relief, we have a rural scene of grazing and resting flocks of sheep.

THORWALDSEN, who was now old and well stricken in years, did not wish to remain any longer in Rome, and various cities tried, in order to come into possession of his costly works of art, to persuade him not to go to Denmark, but to put up his

residence and spend the remainder of his life in Stuttgart, or Munich, or some other city.

In Stuttgart, where the unveiling of SCHILLER's monument was drawing near, and whence the knightship of the golden Friedrichs-Cross lately had been conferred upon him, a visit from him was expected, and even the erection of a THORWALDSEN's Museum in Stuttgart was projected. In Munich it was known that THORWALDSEN had made his last will, and it was there believed that this will was in favor of Bavaria, and a portion of ground had already been assigned to a THORWALDSEN's Museum in Munich.

About this time cholera raged in Rome, and men and women, previously healthy, dropped down by dozens, and those less severely affected were generally past recovery in less than twenty-four hours. Then the Academy of St. Lucca summoned all the artists of Rome to walk in procession to a Madonna in the Church of Jesus. THORWALDSEN had also received an invitation to that effect, but he preferred, in company with some few of his countrymen, to flee away from the infected city. But the inhabitants of the first village which our fugitives reached, threatened to bayonet them if they did not leave forthwith, declaring peremptorily that they did not wish their town infected with the pestilential disease. They had, therefore, to return to Rome, where the common danger soon restored to all the lost calmness of mind. (*Commune naufragium dulce*). To divert his mind, THORWALDSEN resumed his work in his studio, when suddenly a heavy thunder shower purified the sultry air, and arrested the progress of the epidemic.

Shortly before this time of terror, THORWALDSEN had commenced to model a little statue, the subject of which he took from the Roman national dance. This statue represents

A Dancing Girl.

(4 FEET 6 IN.)

Tab.
CIII

This figure shows a young girl, who with a flap of her dress in each hand steps forth in a saltarello. (A certain Neapolitan dance).

TORLONIA, who possessed both CANOVA's and THORWALDSEN's female dancers, had commissioned our artist to execute this third one, as he wished to adorn his dancing hall with these three statues.

The sad rumor that cholera had arrived in Rome gained more and more ground, and as THORWALDSEN did not succeed in making his escape, but was compelled quietly to meet the crisis, he commenced for his diversion a composition which has reference to the dreadful plague.

He modeled a bass-relief representing

Tab.
CIV.

Hygeia and Cupid.

(2 FEET 7 IN. x 1 FOOT 10 IN.)

Cupid approaches Hygeia, the goddess of health, to feed her serpent from a bowl which he holds in his hand.

This bass-relief, which GALLI executed in marble, was scarcely completed in model by THORWALDSEN's hand, before his friend, RICCI, extolled it in a poem entitled: "*La Salute, Bassorilievo del insigne Cav. Thorwaldsen, scolpito nelle triste ore del Cholera in Roma, l'anno 1837.*"

Towards the close of the year 1837, when cholera had ceased raging, THORWALDSEN executed two minor bass-reliefs representing the artifices of Cupid.

Tab.
CV.

1. Cupid Sitting with Roses and Thistles.

(2 FEET 2 IN. x 2 FEET.)

In one hand the crafty god of love offers a rose, but conceals in the other which he holds behind, some thistles.

The second bass-relief representing

Tab.
CVI.

2. Cupid Standing with Roses and Thistles.

(2 FEET 2 IN. x 2 FEET.)

is a reproduction of the same subject.

But here must now be mentioned the two bass-reliefs for the pedestal to the Equestrian Statue of Maximilian, which, however, the King of Bavaria, for some political reasons, did not wish to use for the adorning of the statues.

One represents

Tab.
CVII.

Justice.

(4 FEET 10 IN. x 3 FEET 1 IN.)

under the image of a genius, sitting on a lying lion, and holding the club of power in the left, and the balance of justice in the right hand, which rests on the head of the lion.

The other corresponding bass-relief represents

Tab.
CVIII.

Administration of Justice.

(4 FEET 10 IN. x 3 FEET 1 IN.)

under the image of a genius who likewise sits on a lying lion, and holds the helm of

administration in the left hand, while the right rests on the tables of the law, which are placed on a colossean pedestal, the emblem of strength.

When now the intelligence which THORWALDSEN received from Denmark, convinced him that the building of his Museum was carried on with energy and expedition, he began ardently to long for Copenhagen.

The gloomy impression which the cholera had made upon him, and his constant fear of a repetition of that infectious disease, made him more and more discontented with Rome, and in addition to this, the expert Roman thieves had several times attempted to steal his costly collection of medals and diamonds.

The Danish government had already, at the beginning of the year, informed THORWALDSEN that a man of war would be dispatched to the Mediterranean, to convey home both himself and all his works of art, if he might wish it. But just when this information was received, the erection of a monument to the memory of GOETHE was contemplated in Frankfort on the Maine, and two gentlemen, Mr. GEORGE DE ST. GEORGE and Mr. PASSAVANT, addressed our artist a letter in behalf of the Free City of Frankfort, requesting him to undertake the execution of this cenotaph.

THORWALDSEN answered, that though having withdrawn from the execution of larger works, and thinking of leaving for good for Denmark, he felt, however, an almost irresistible desire to execute a monument in honor of JOHN WOLFGANG VON GOETHE, and therewith to terminate his artistic career.

He had, of course, to go to Frankfort to make the necessary arrangements, and on his way thereto he wished to see his last monuments in Munich, Stuttgart and Mainz. He informed, therefore, his friends in Denmark, that the execution of the monument over GOETHE prevented him from seeing Copenhagen this year, but that next year nothing should detain him any longer.

Besides the honor which by the knightship of the Wirtemberg golden Friedrichs-Cross had this year been conferred upon him, we add that on December 13th, he was made honorary member of Société archéologique d'Athènes.

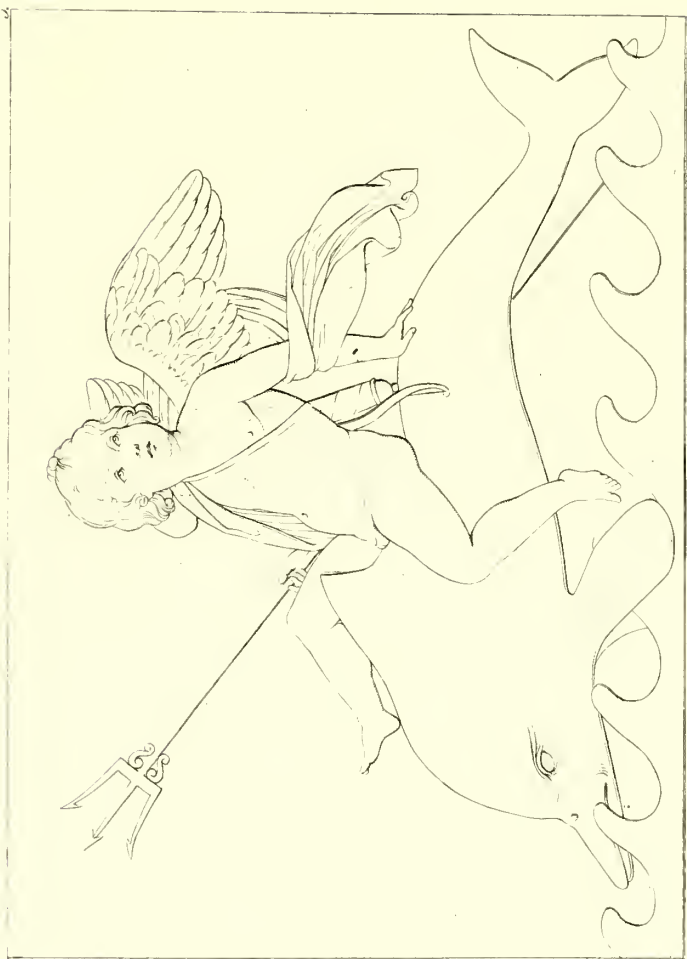
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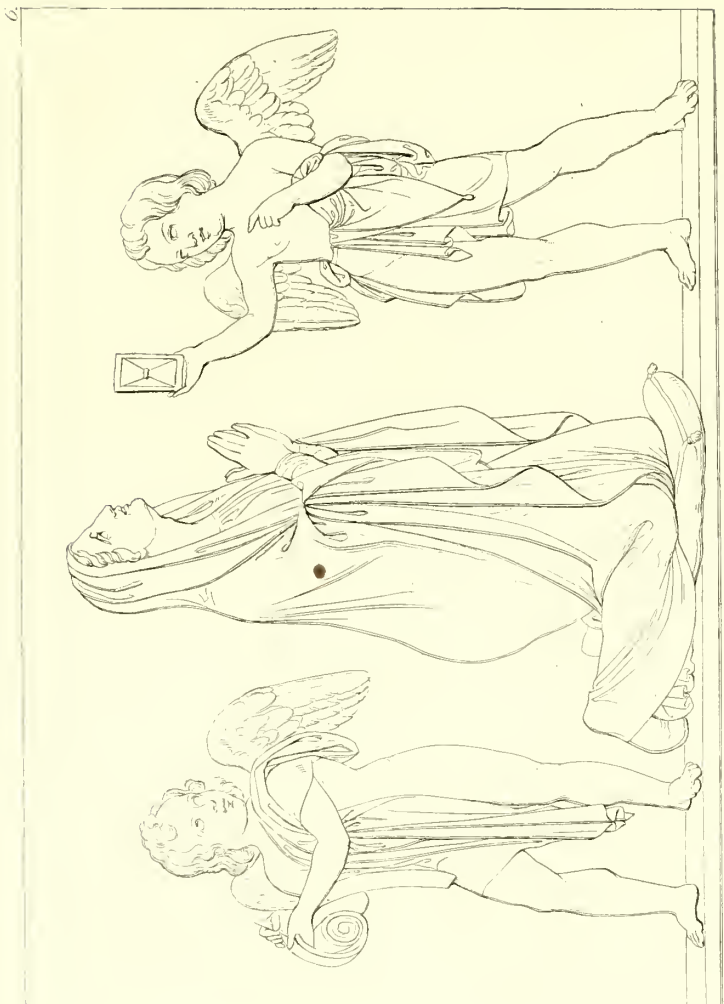




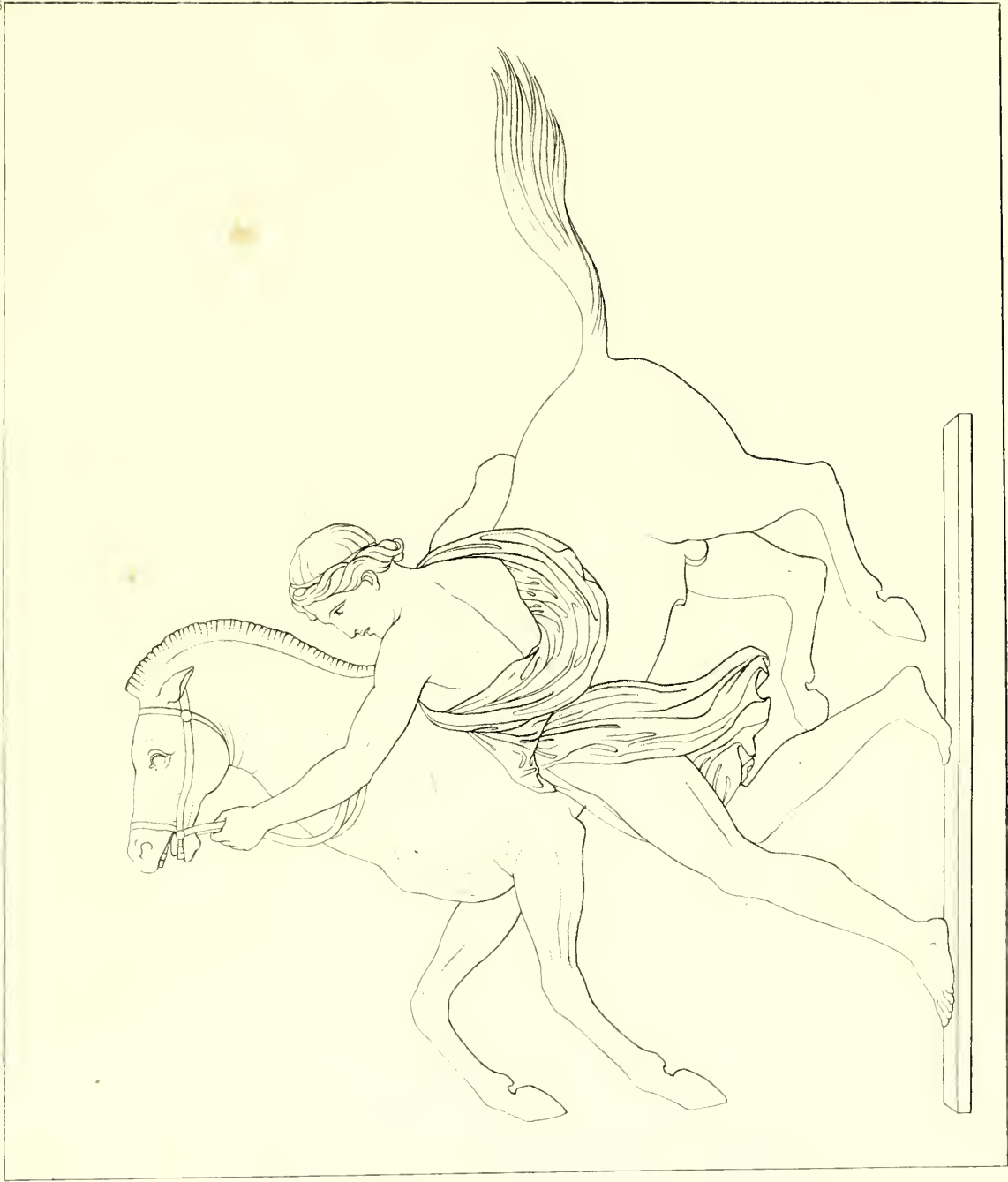




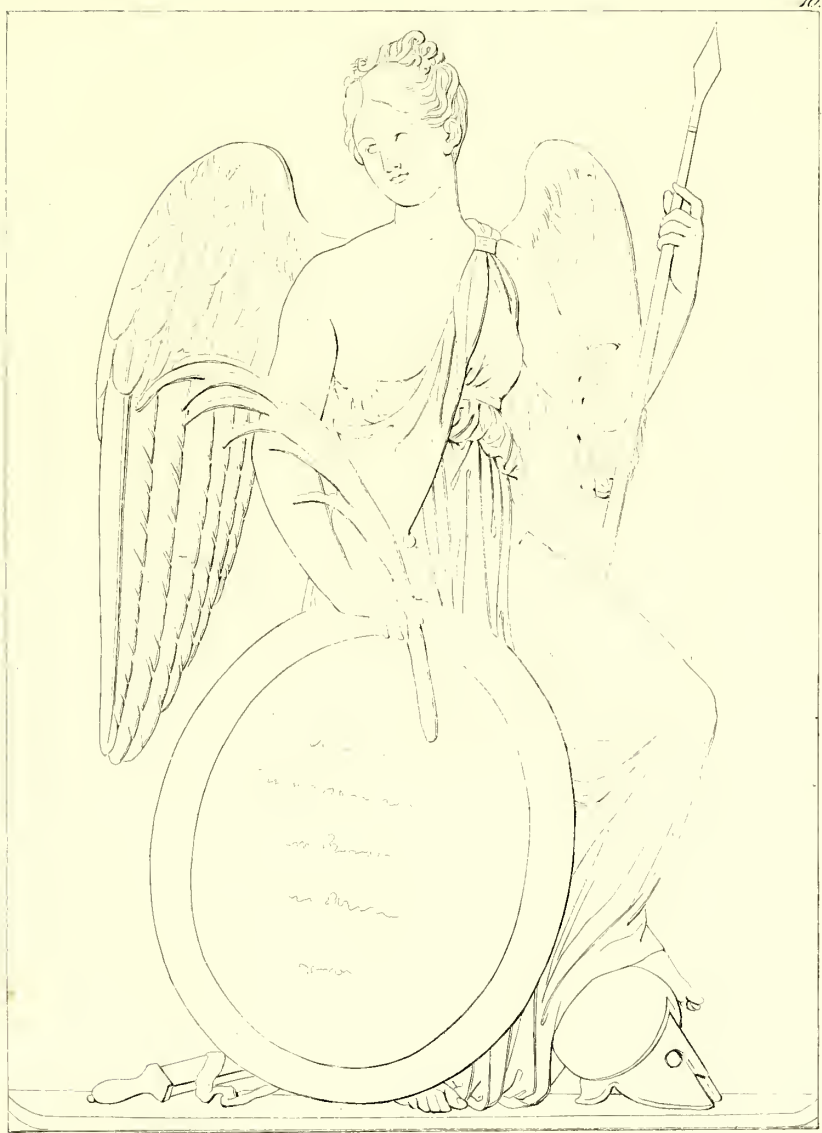














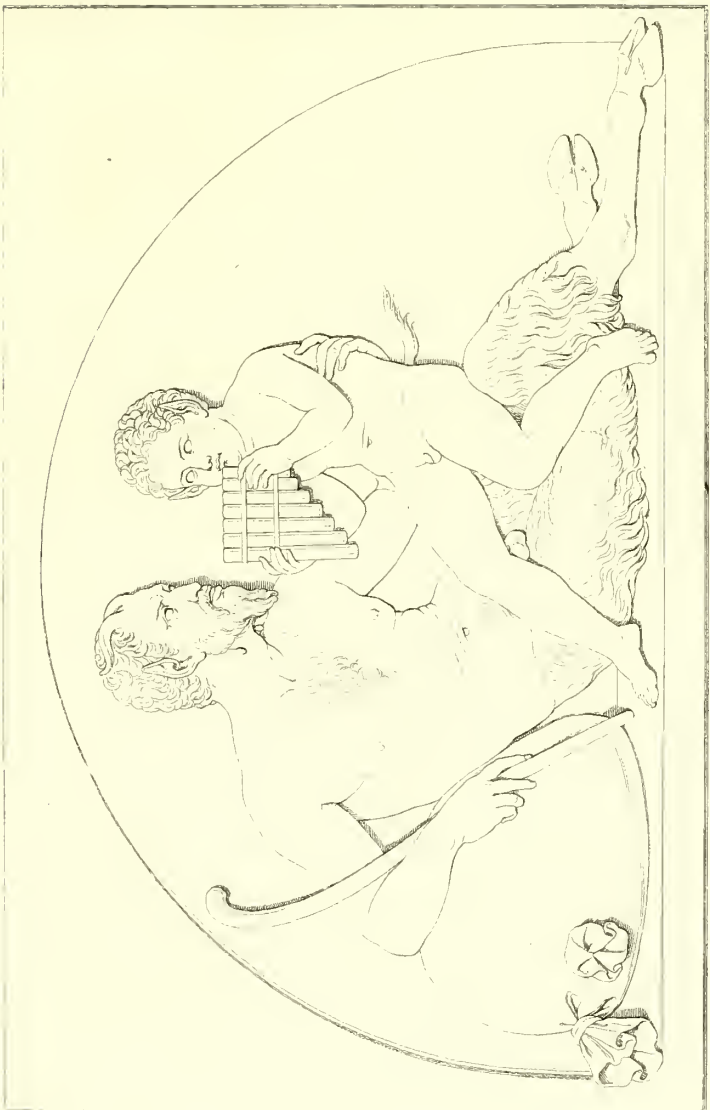






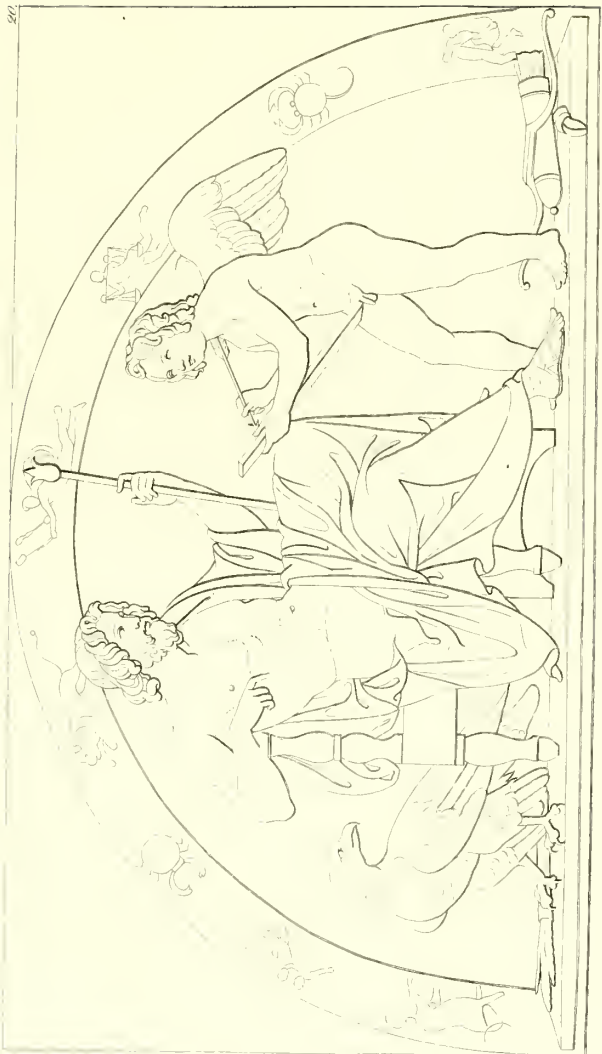




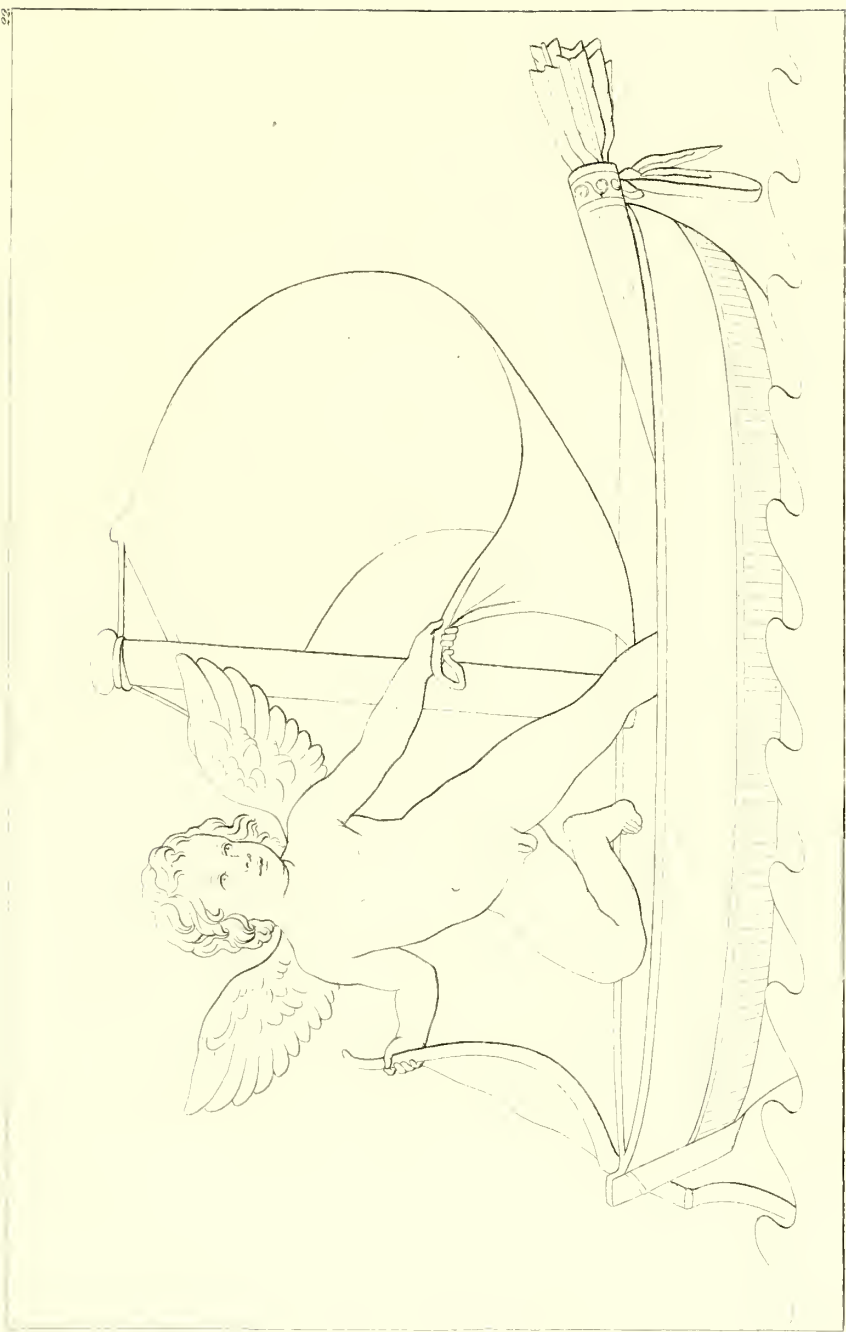






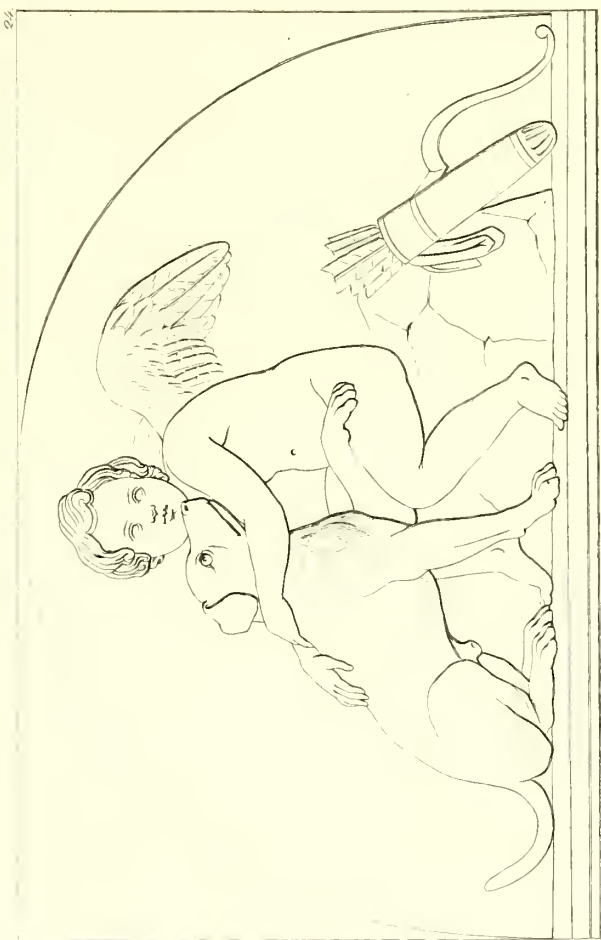


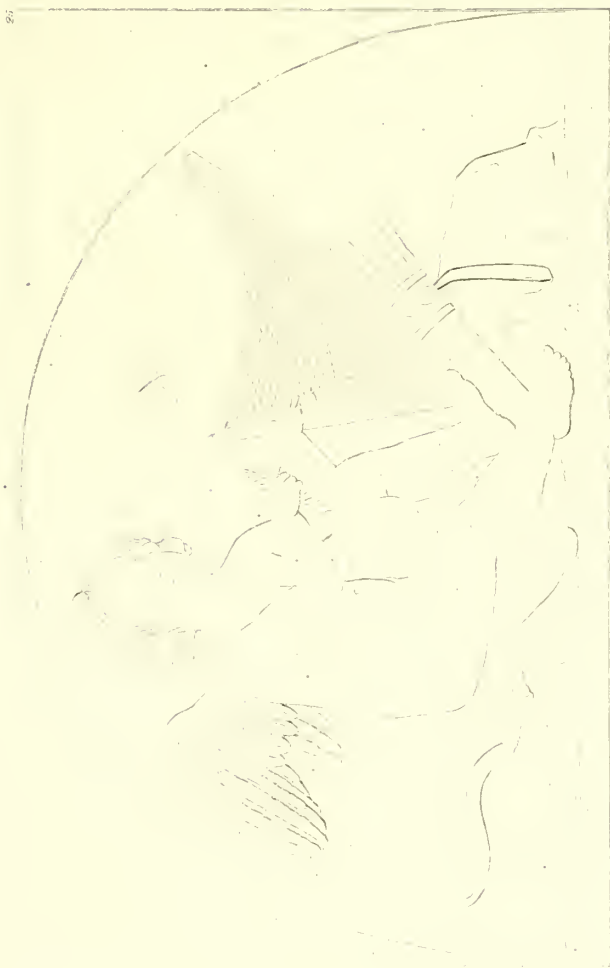






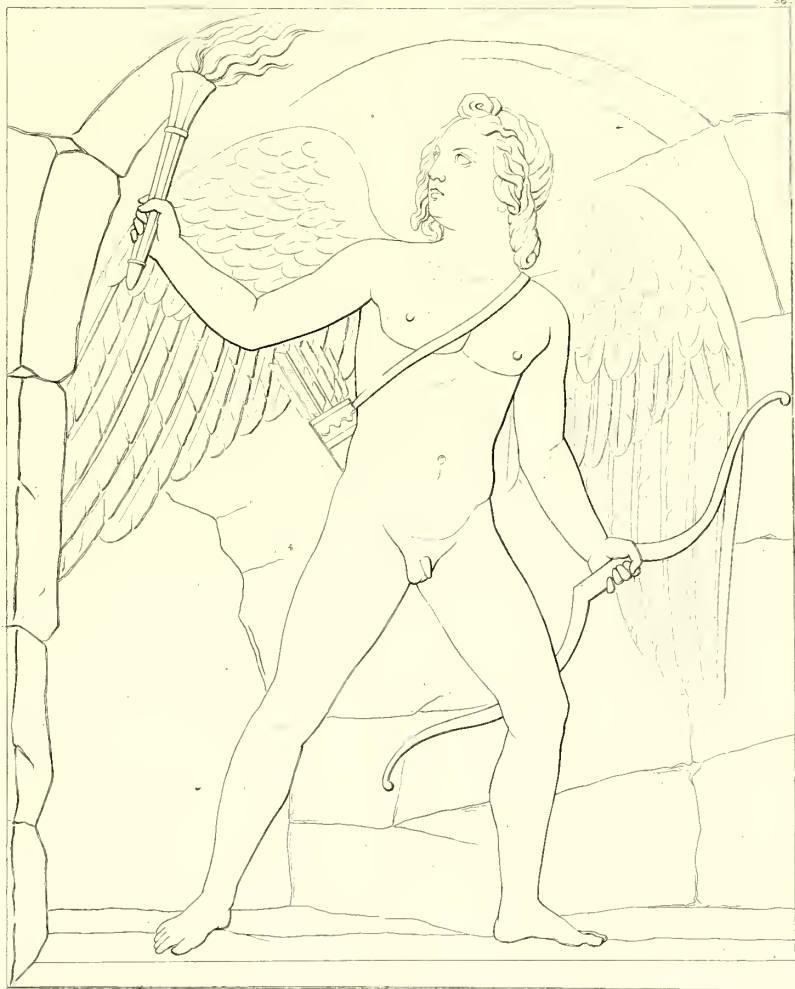
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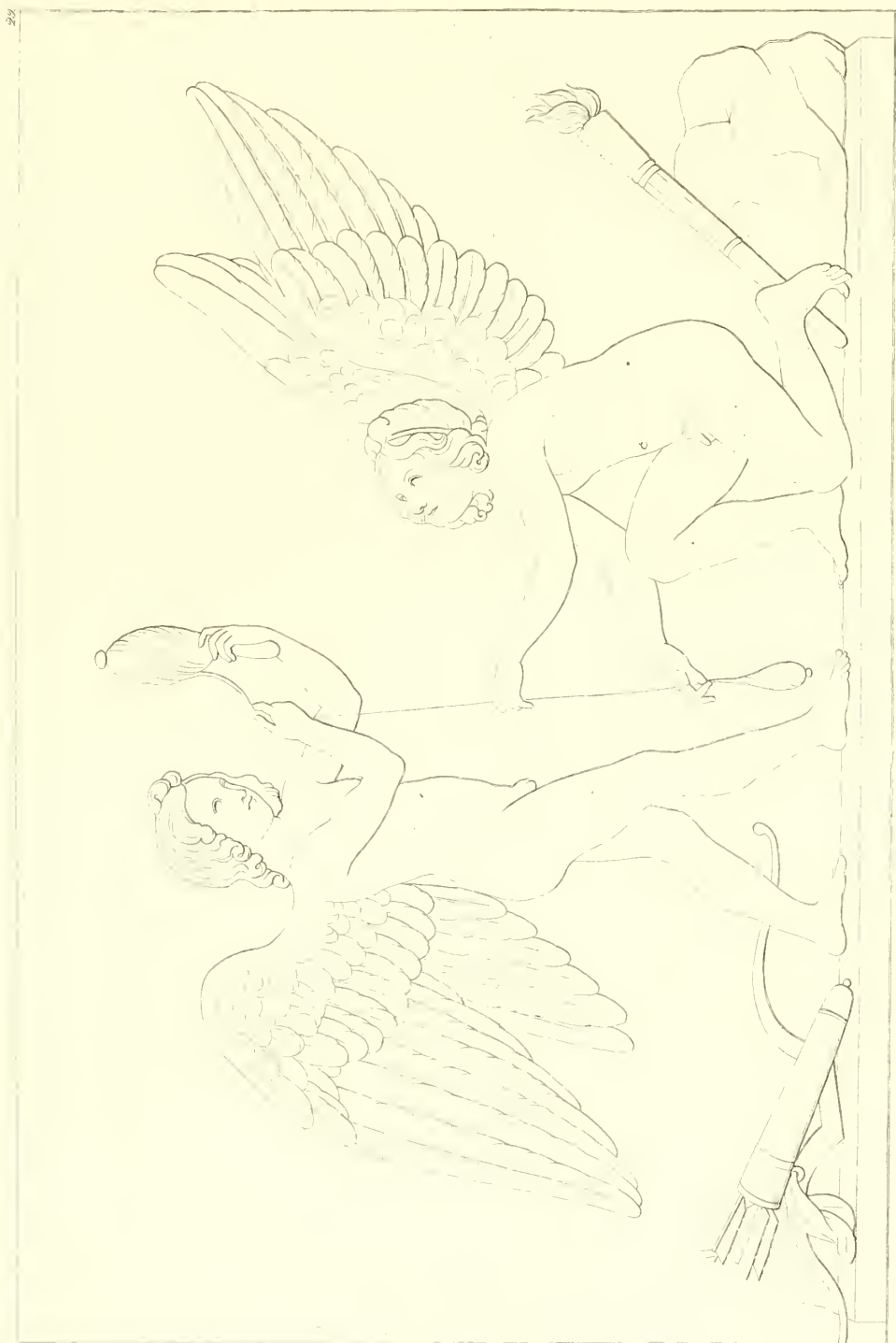


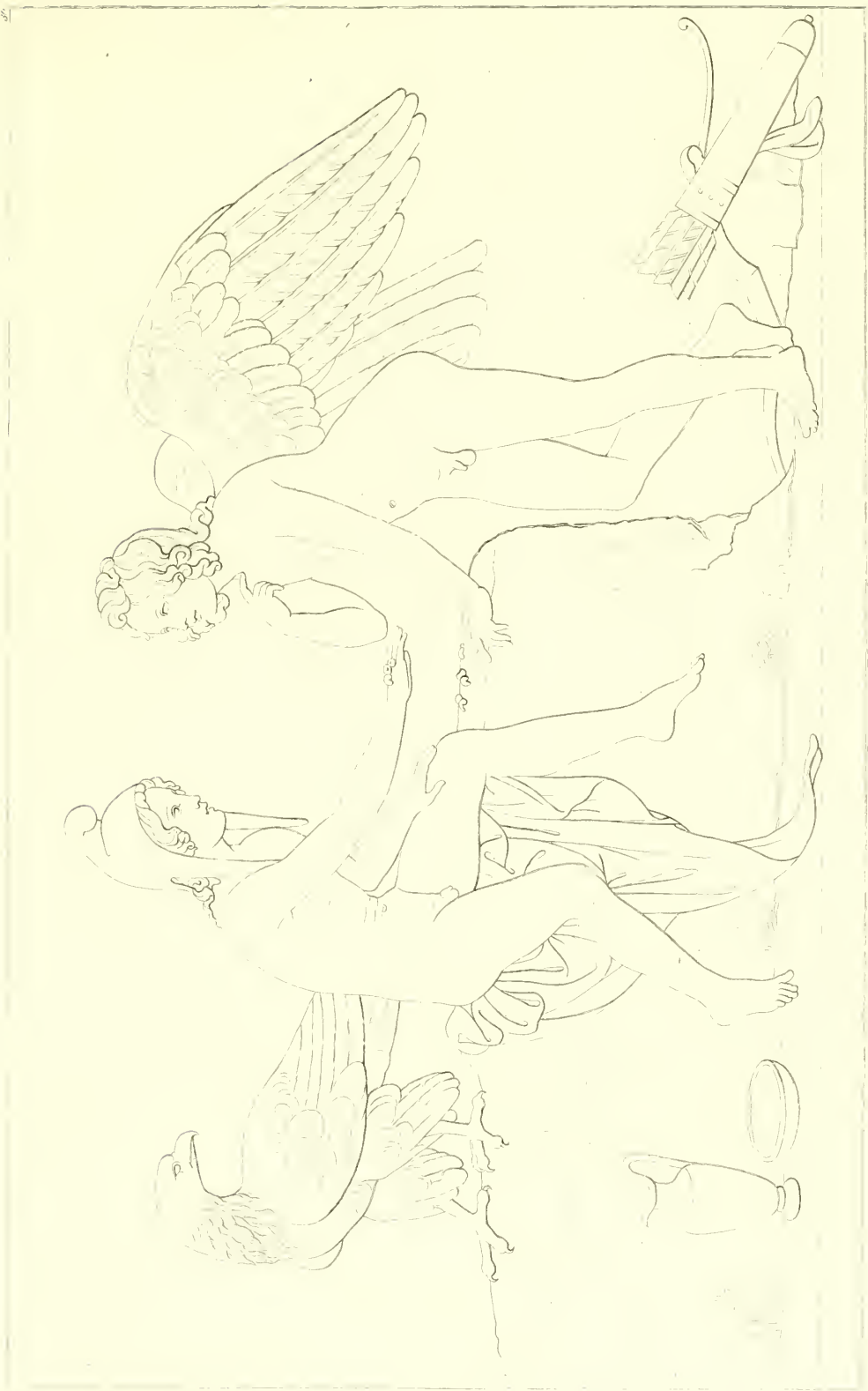


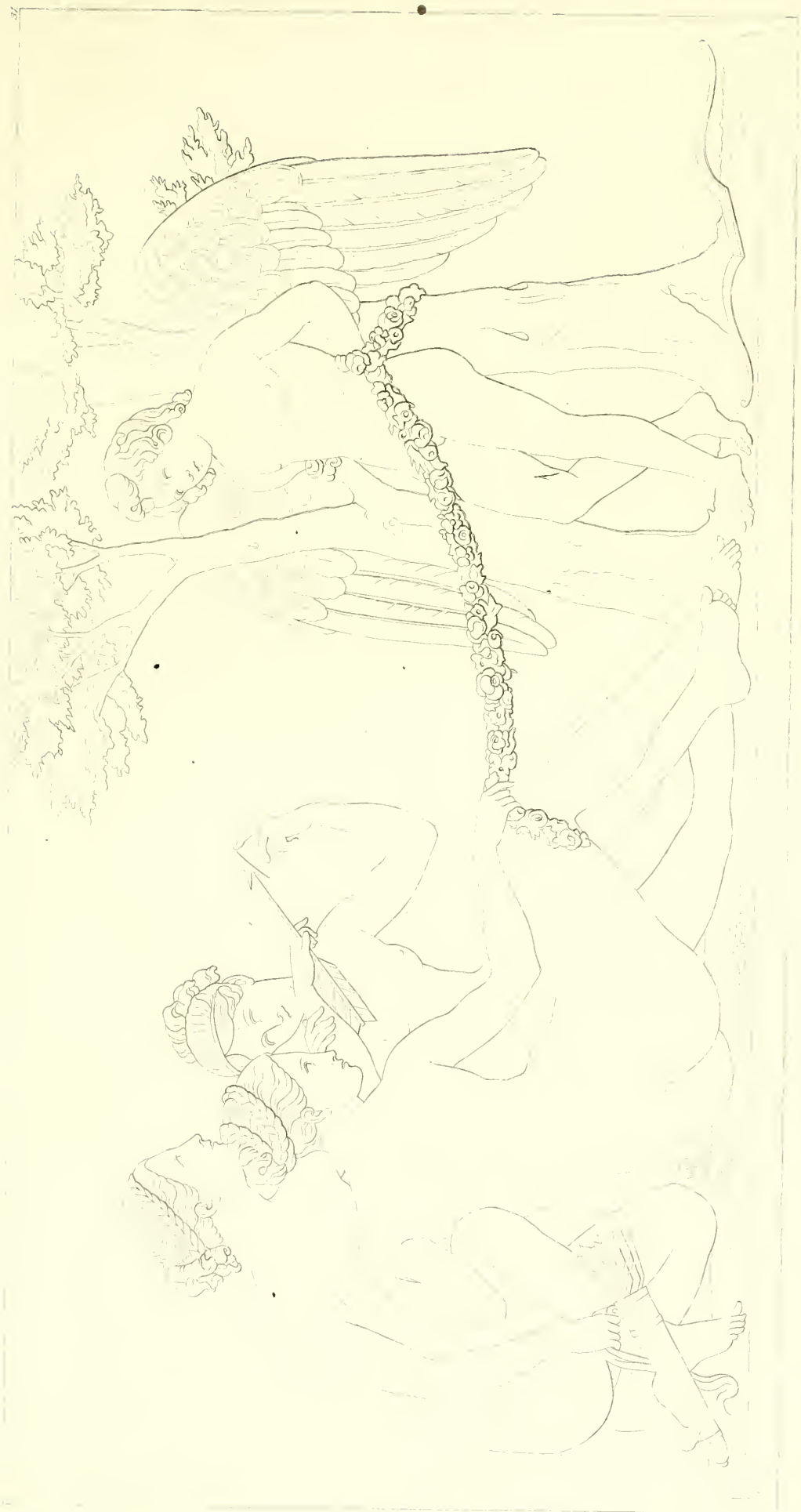


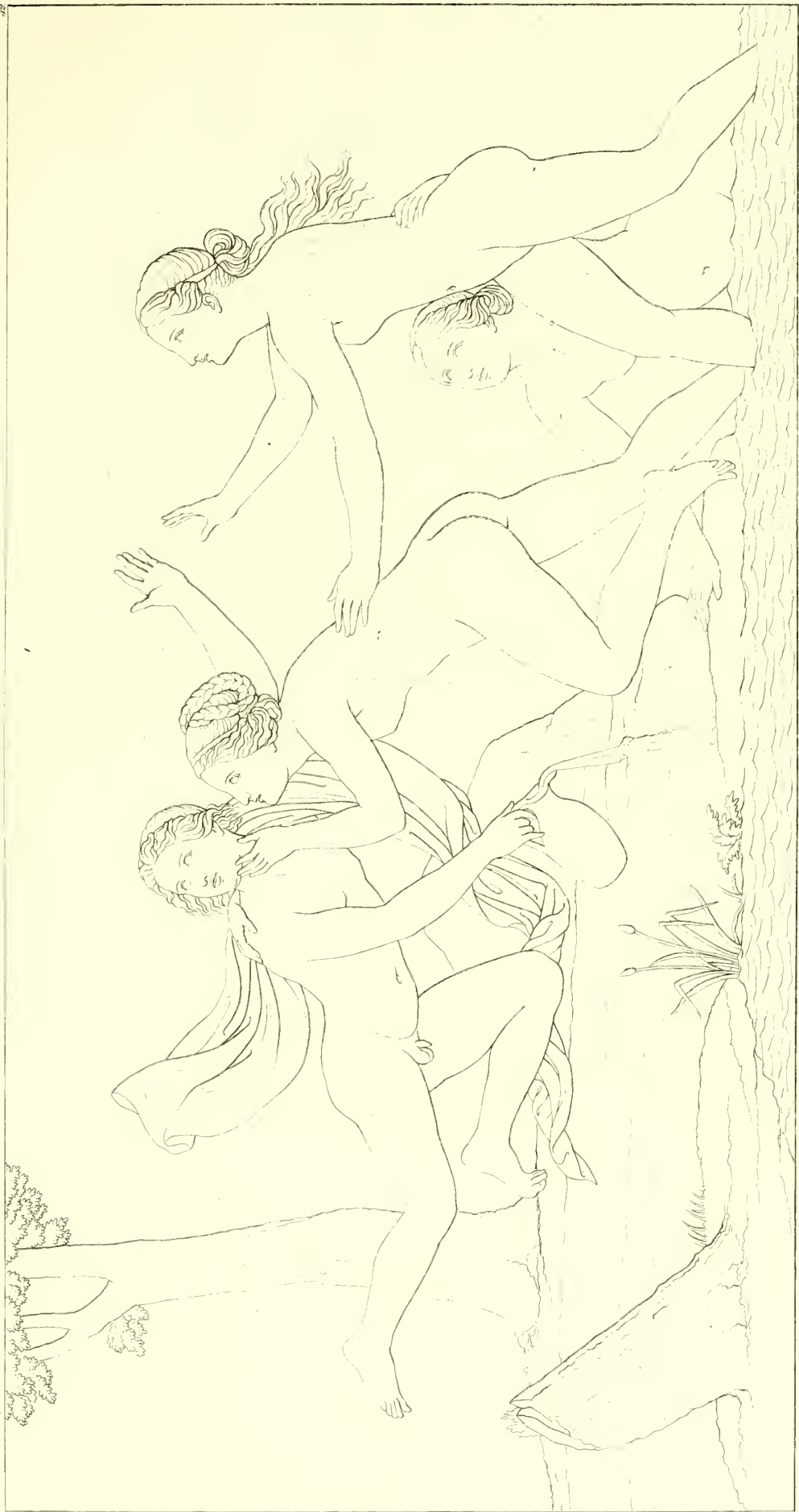




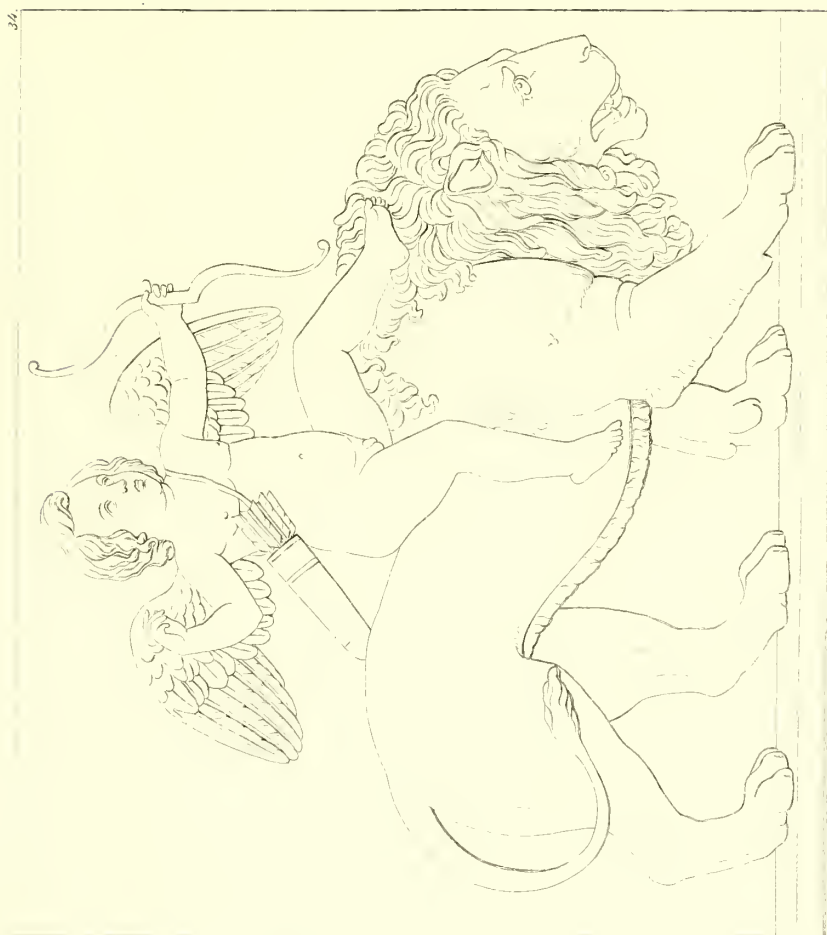






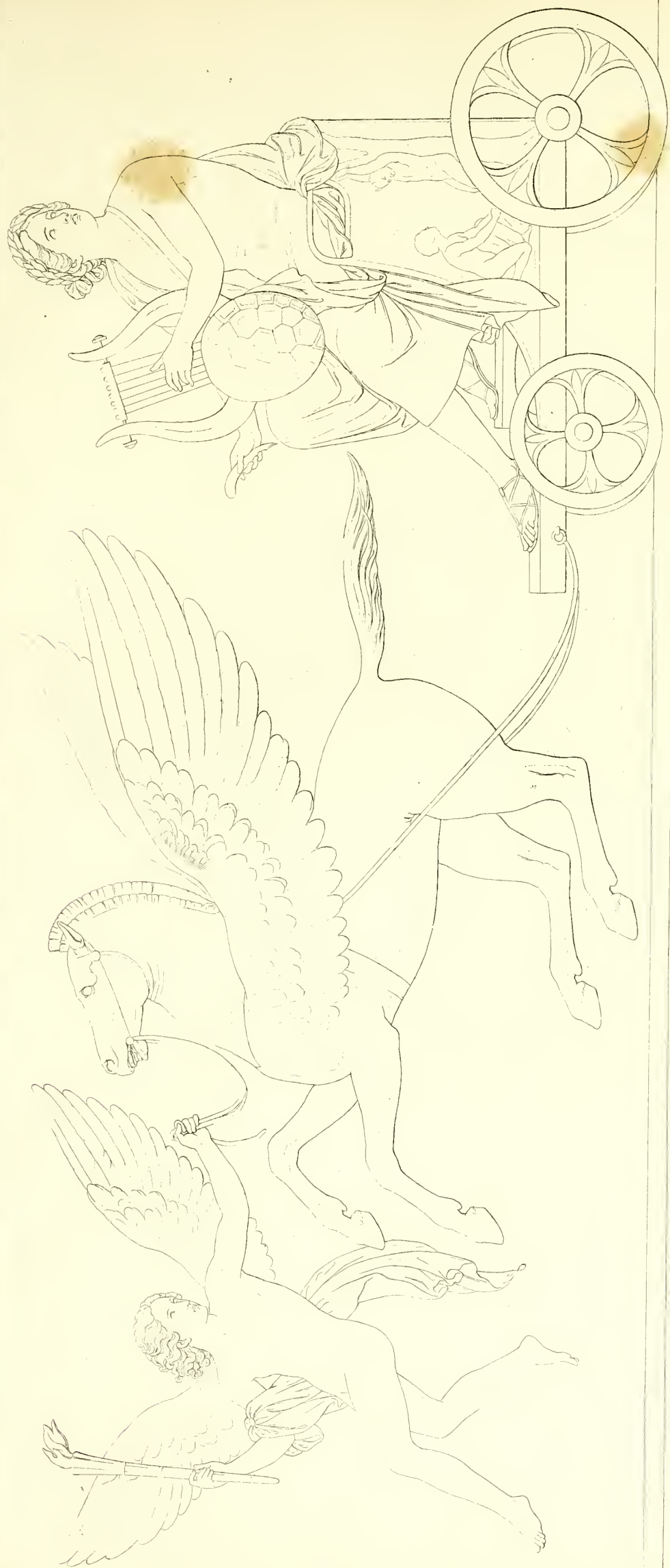




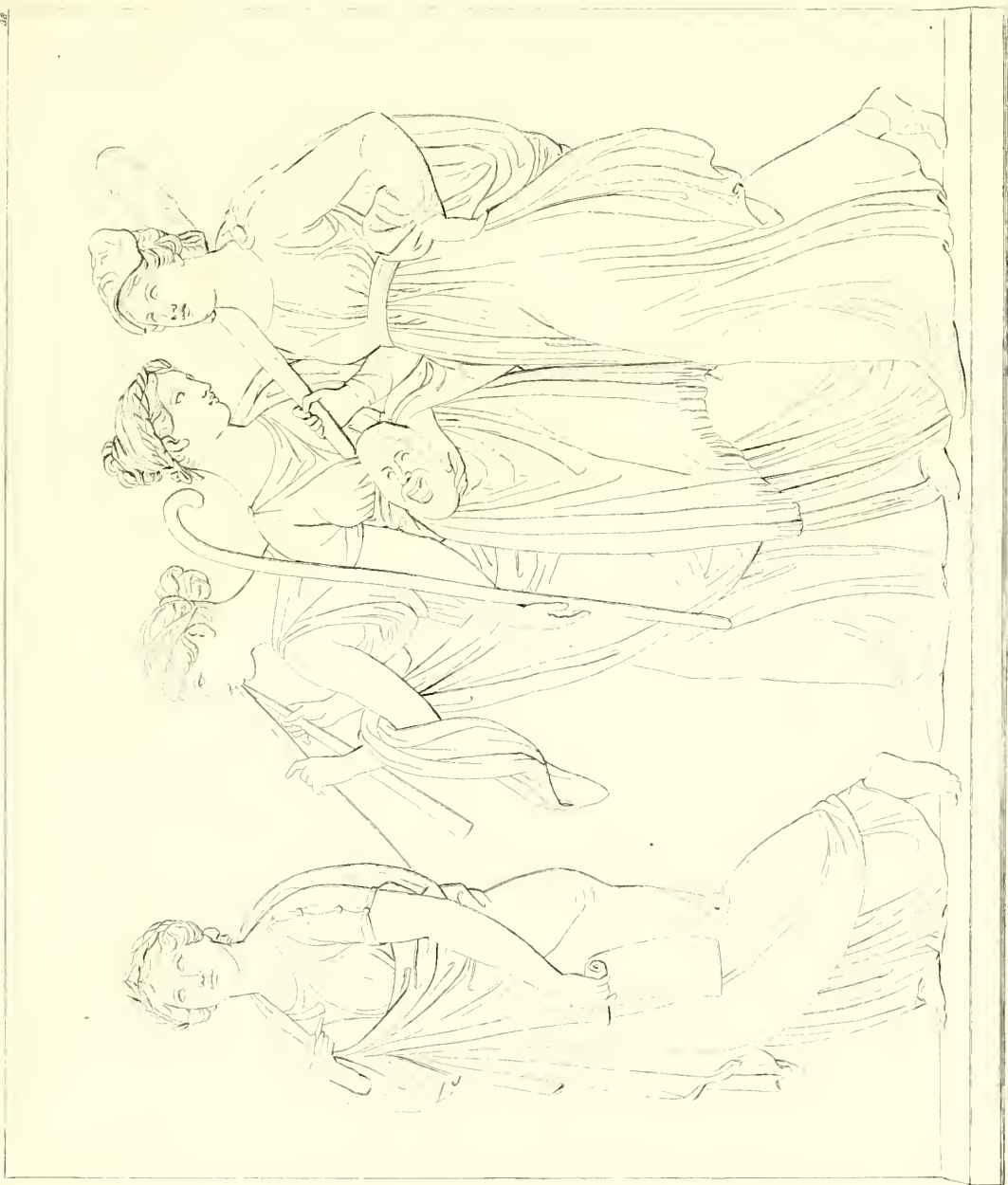


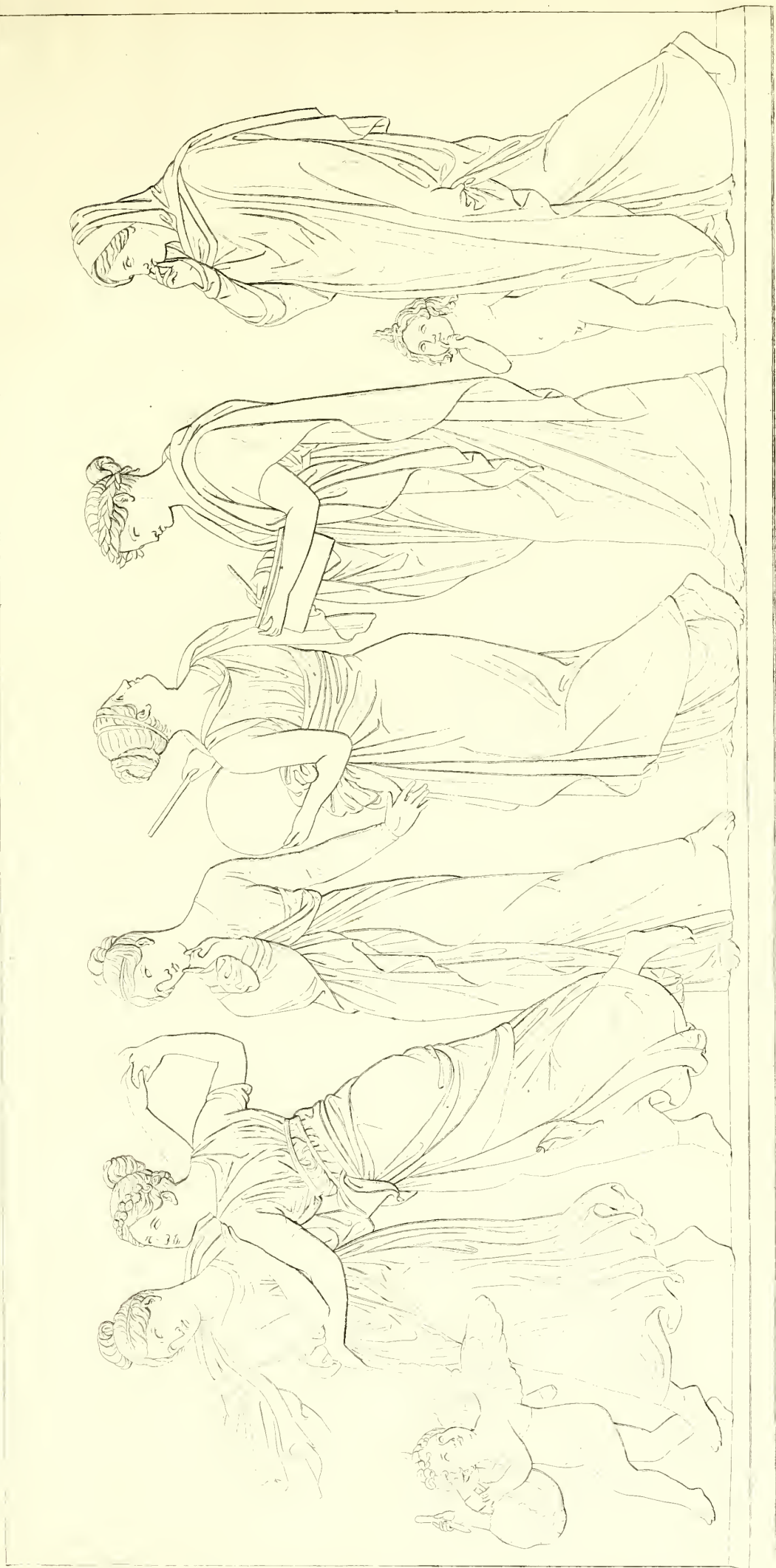




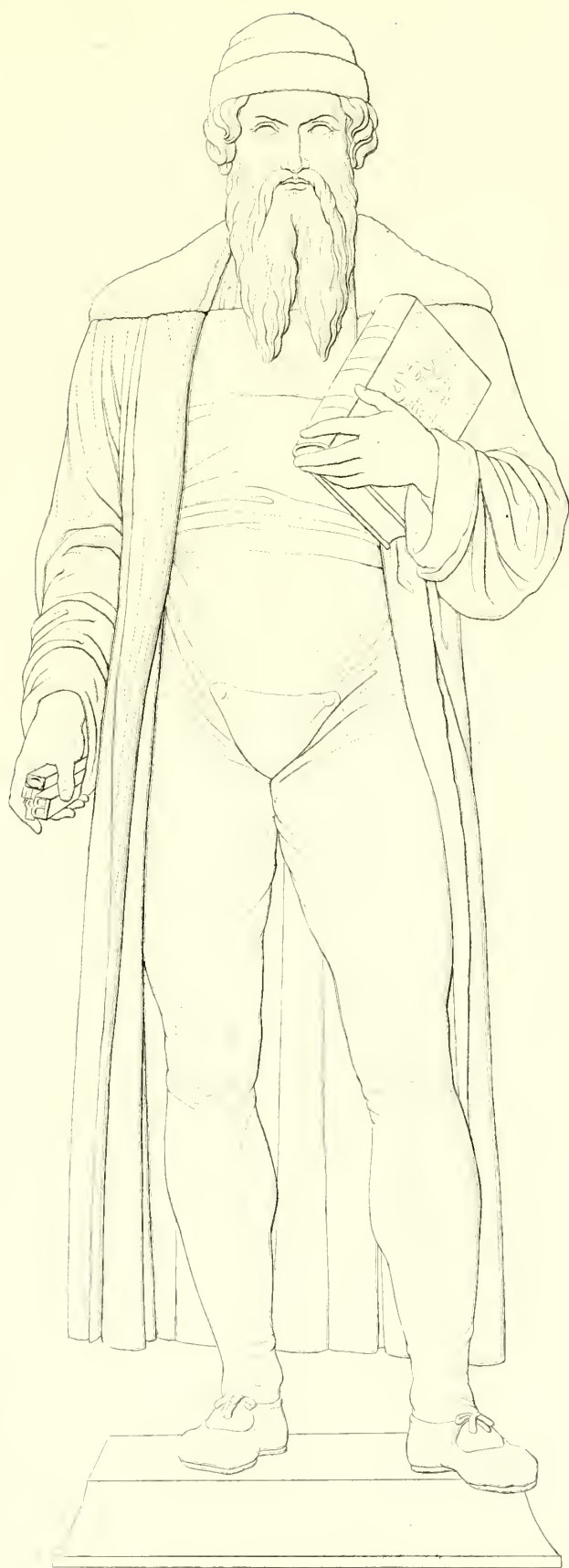


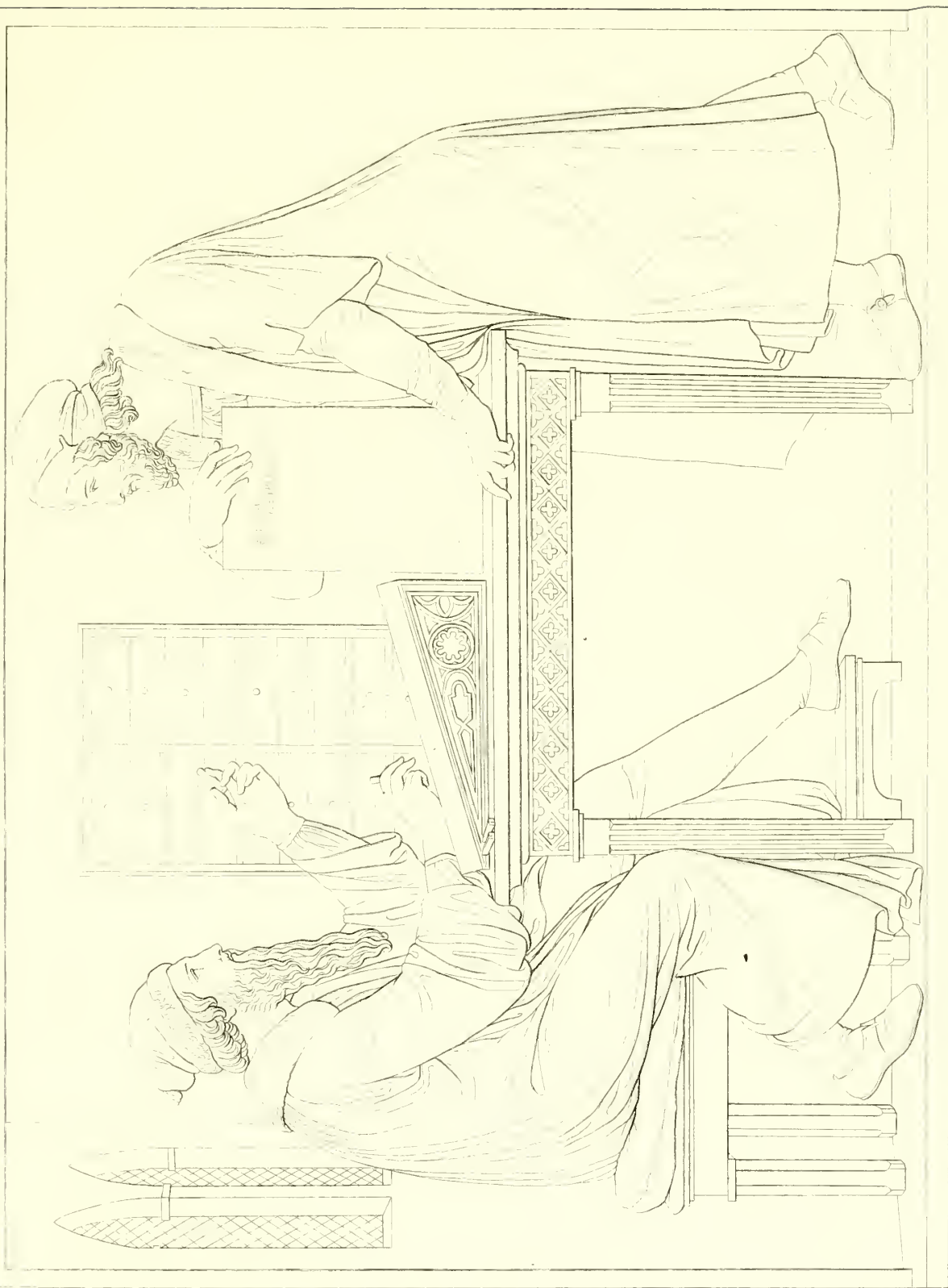


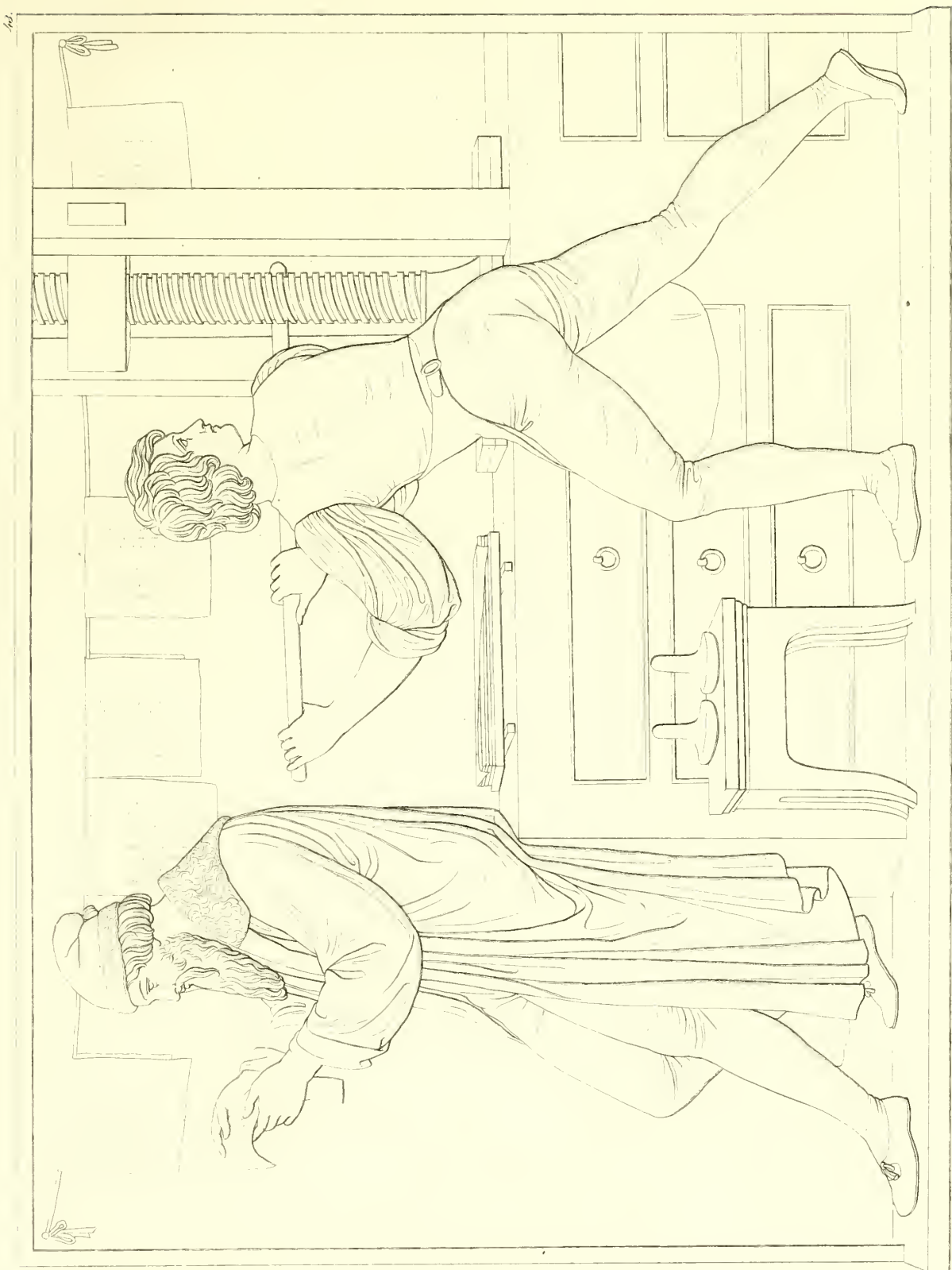


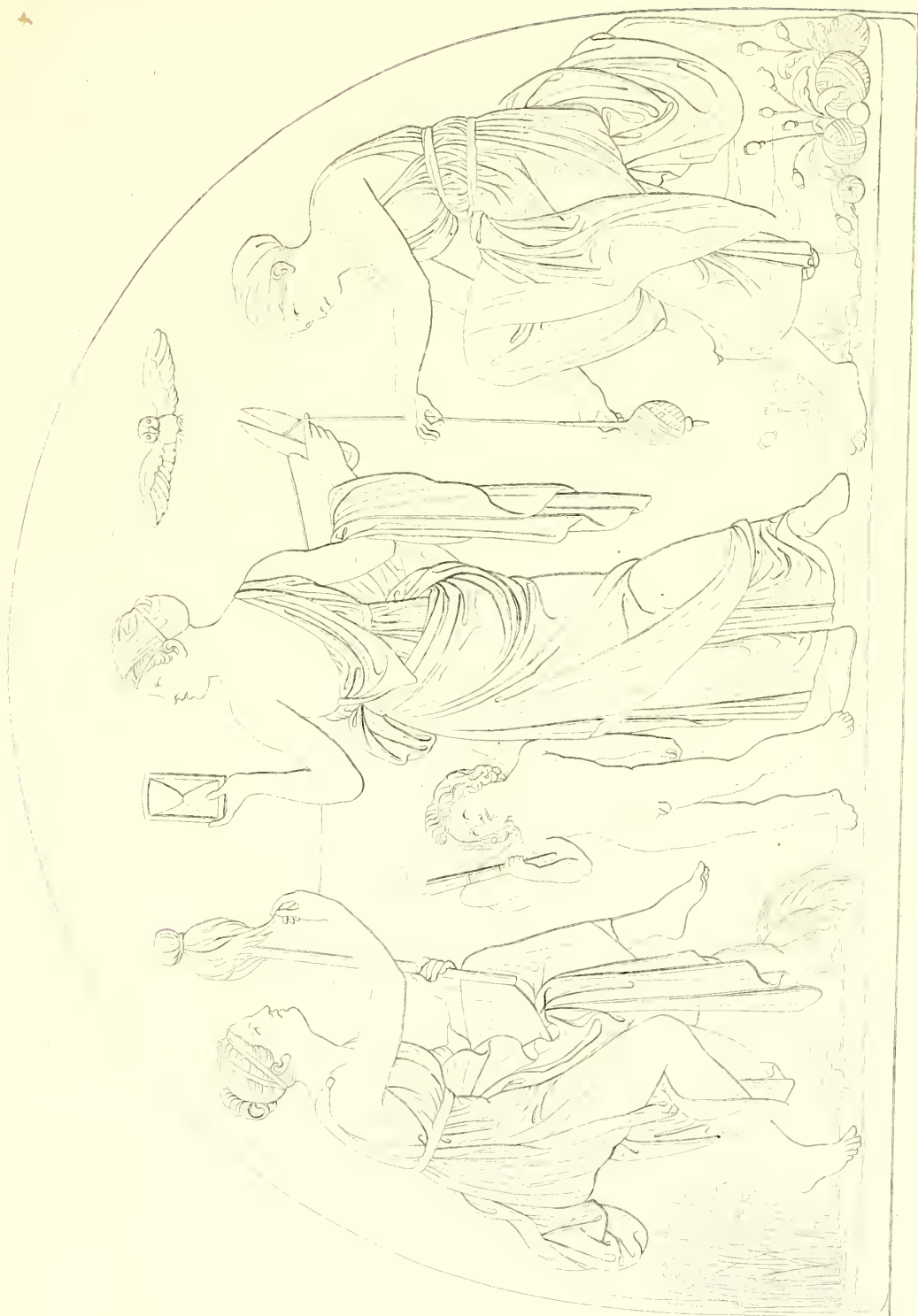






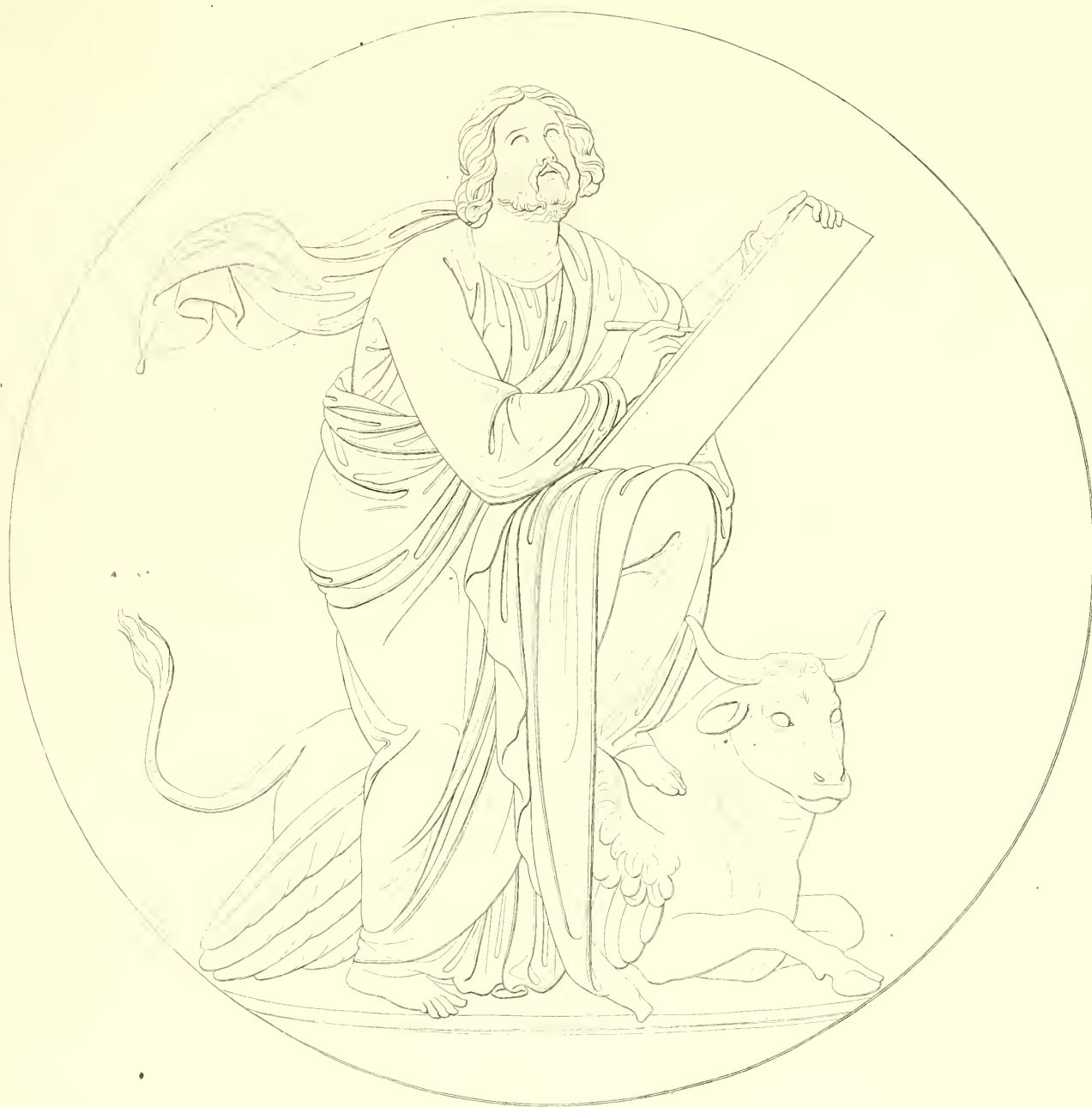










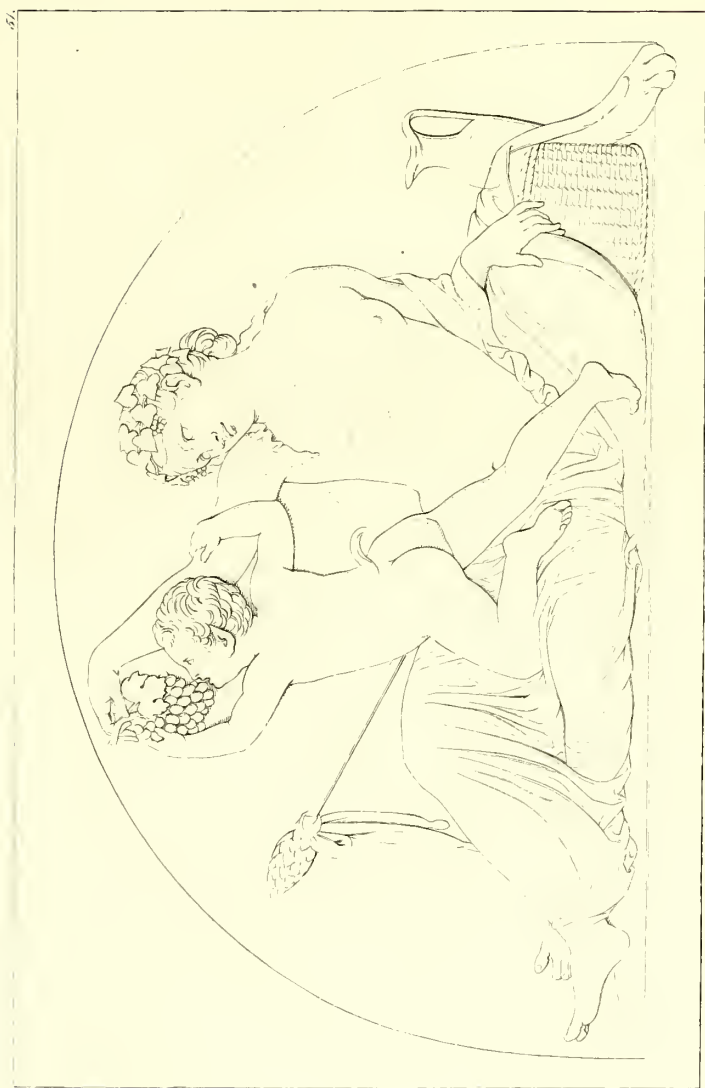




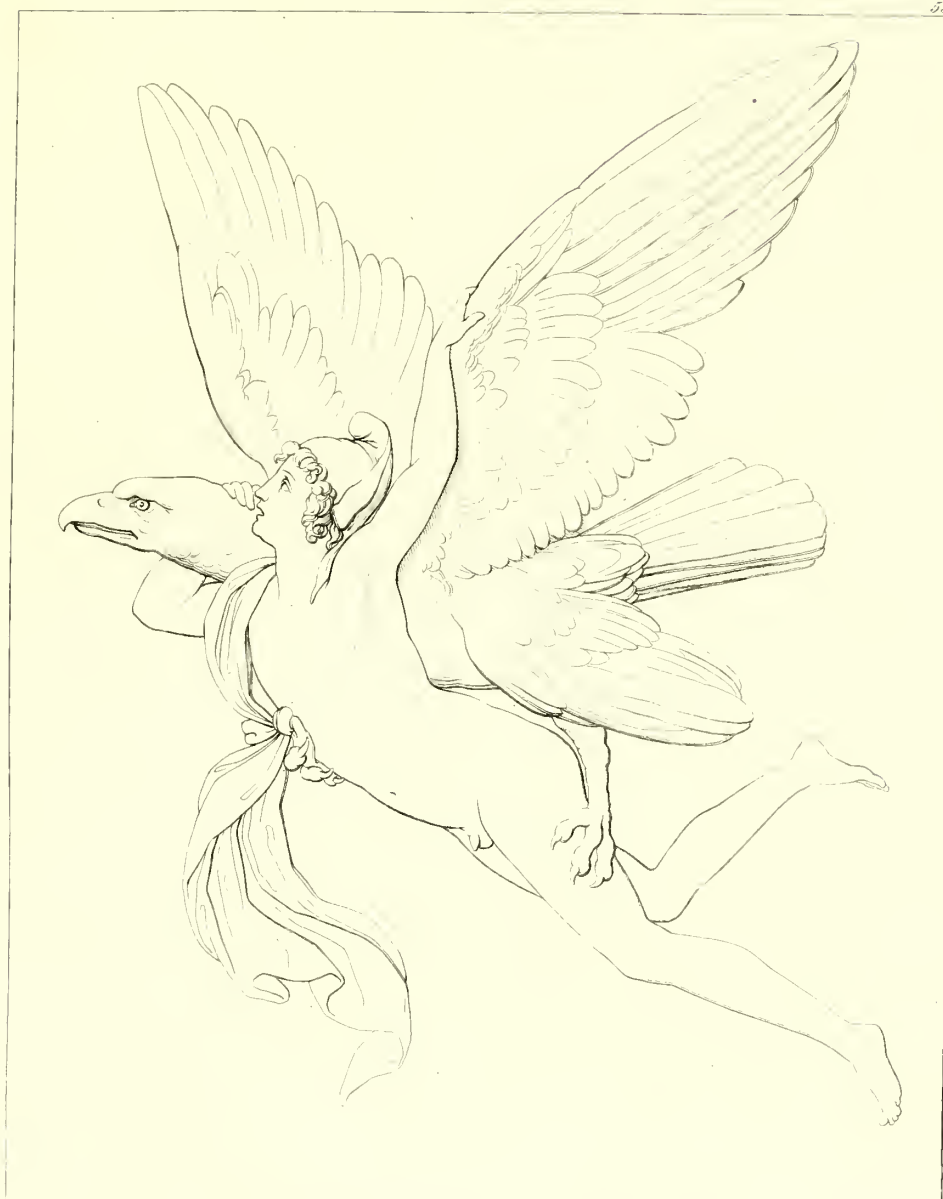


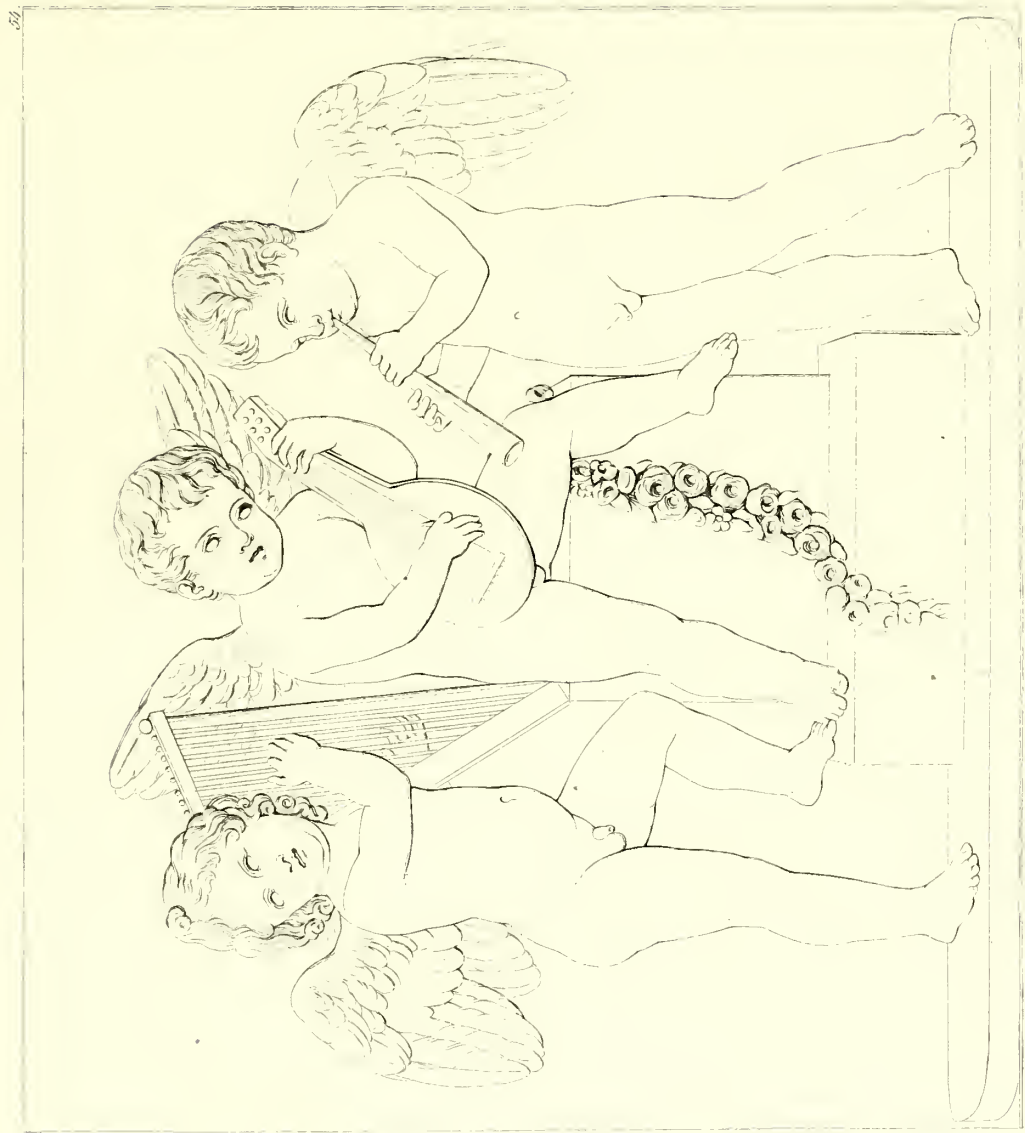




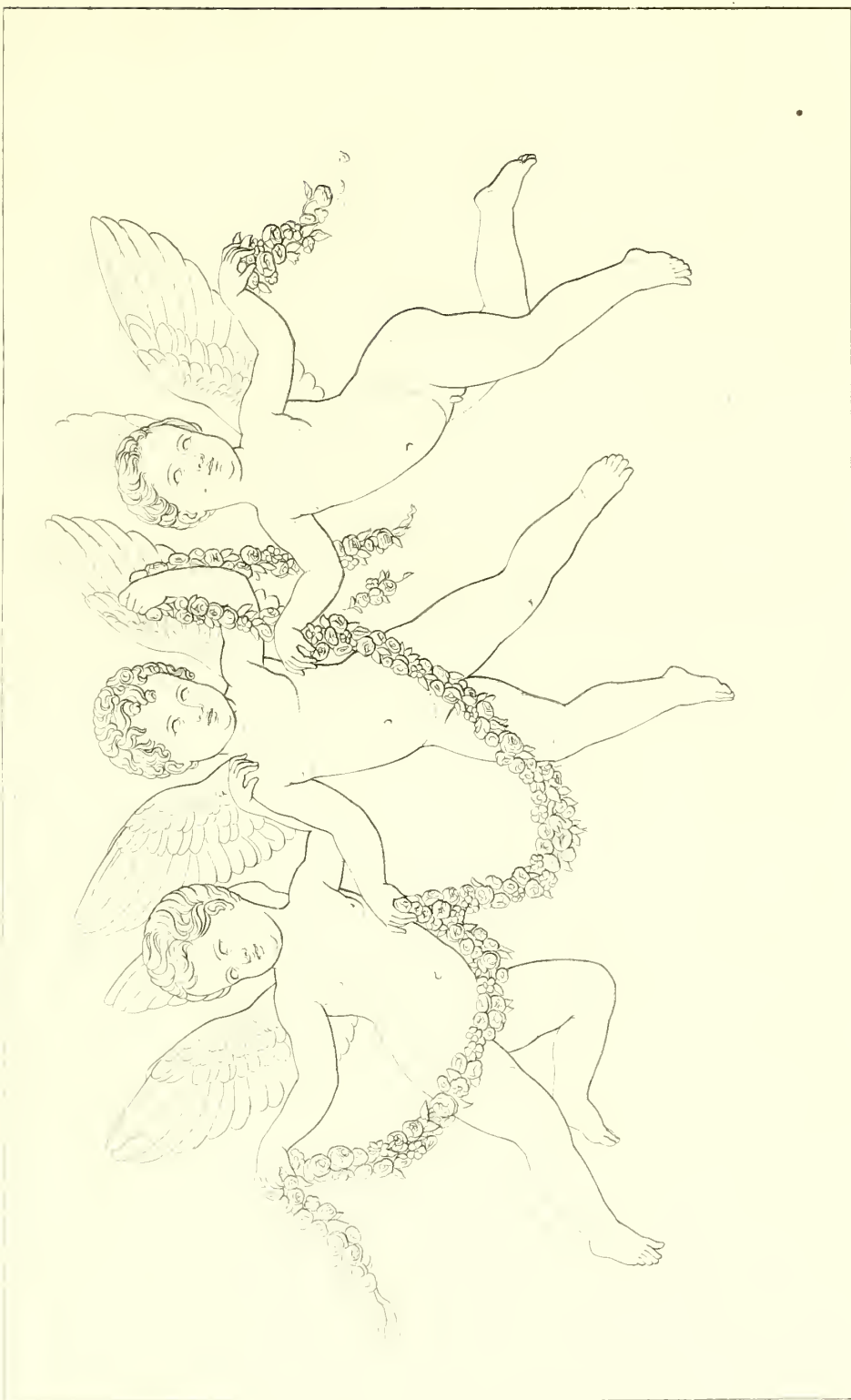




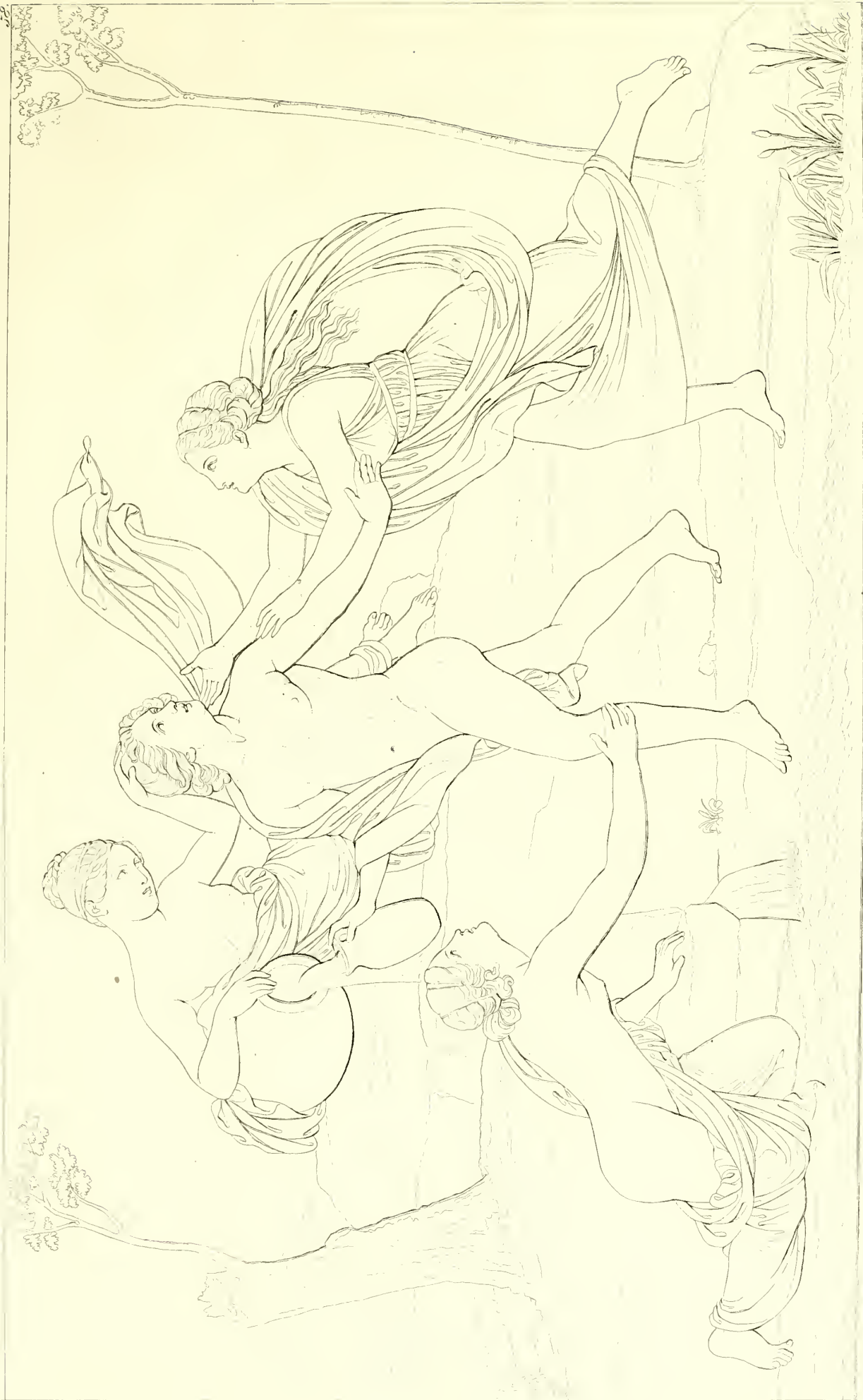


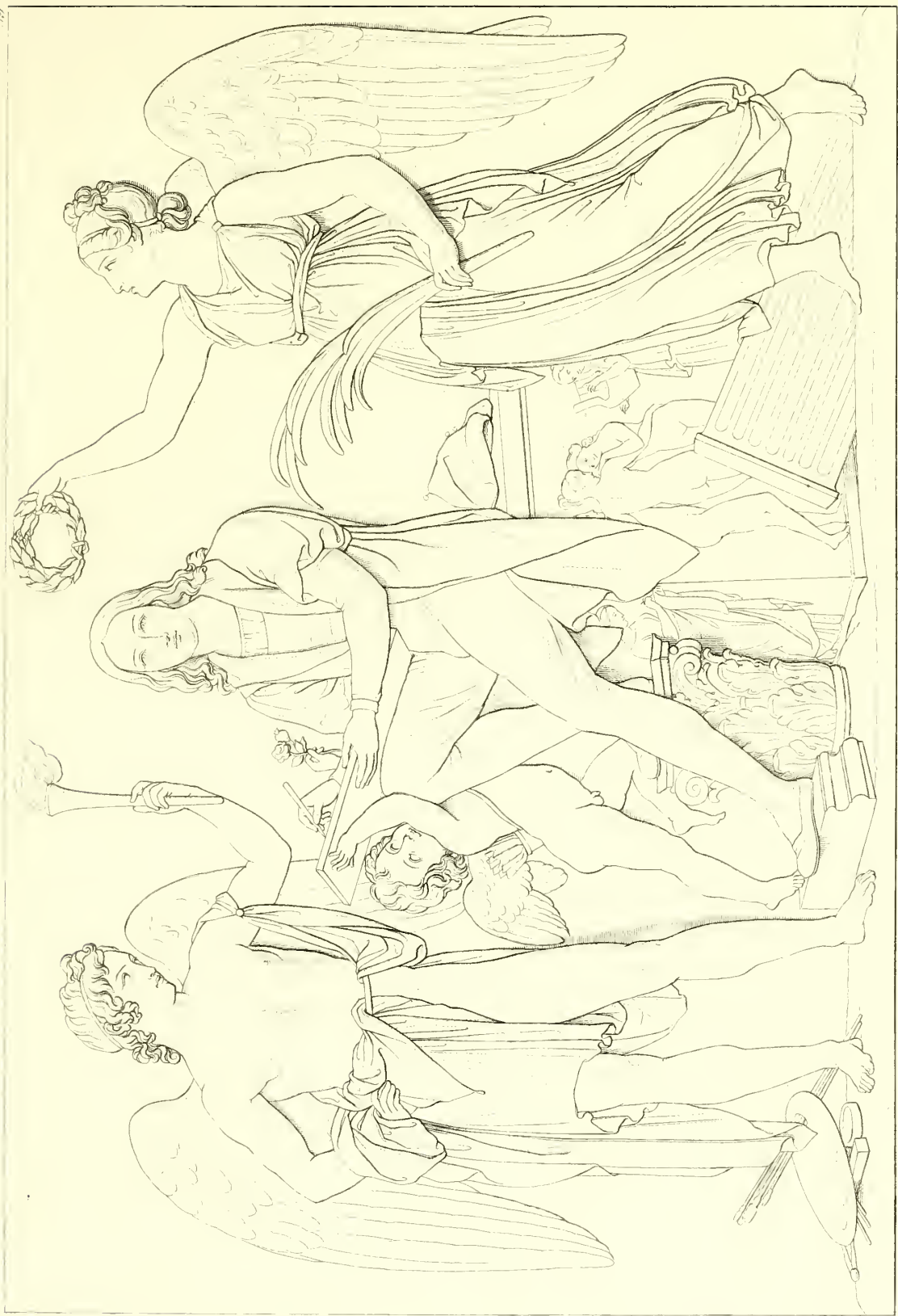


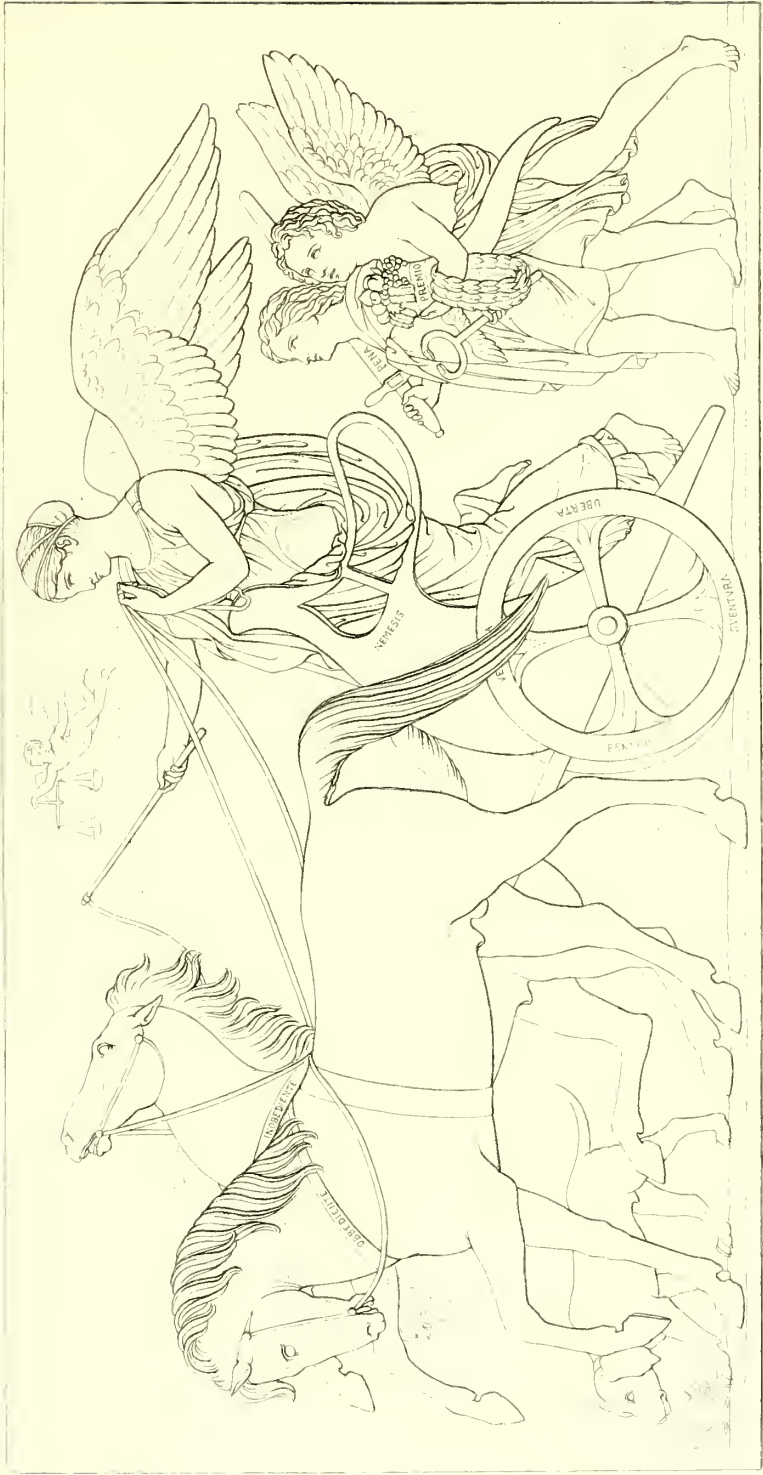


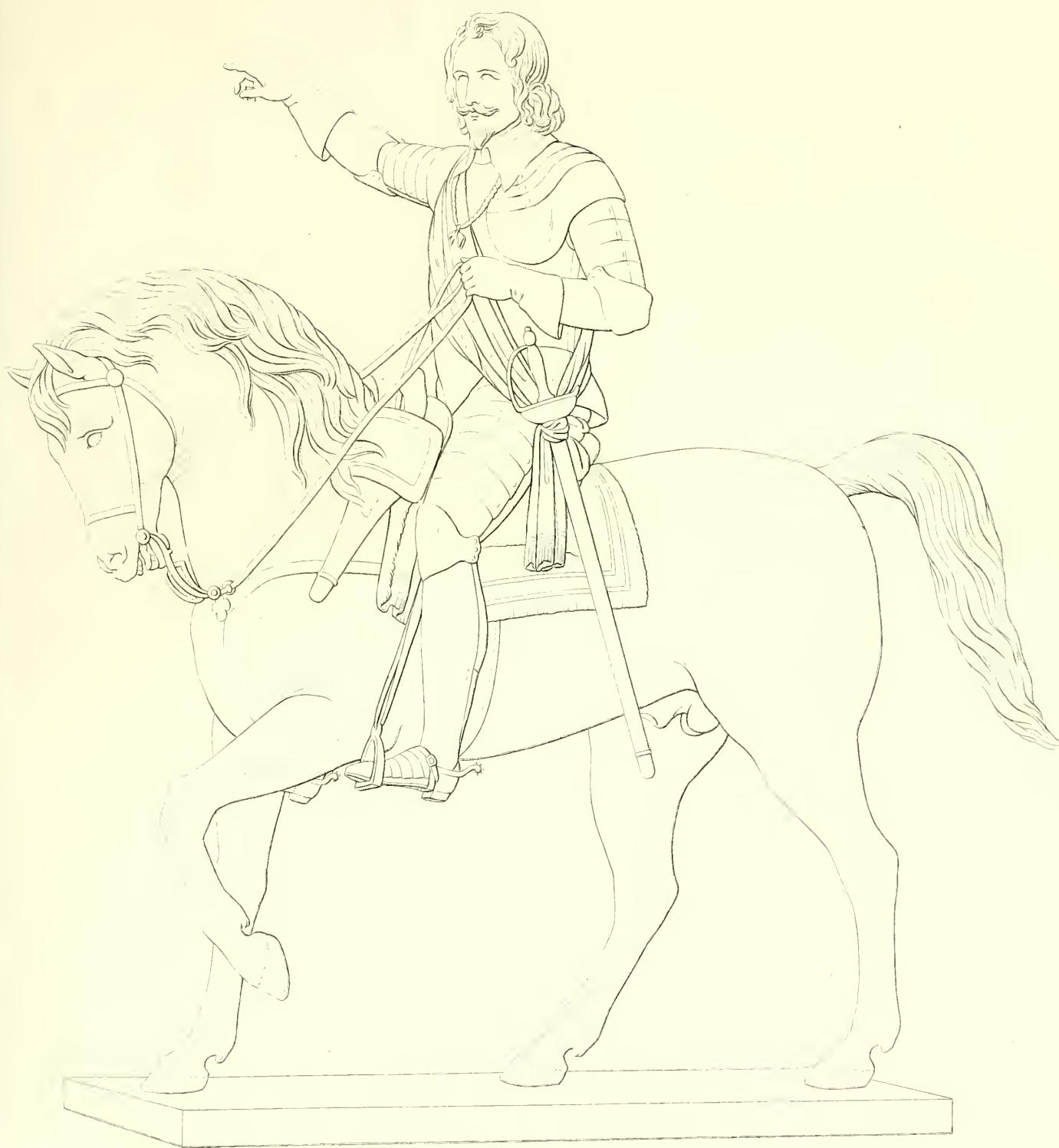


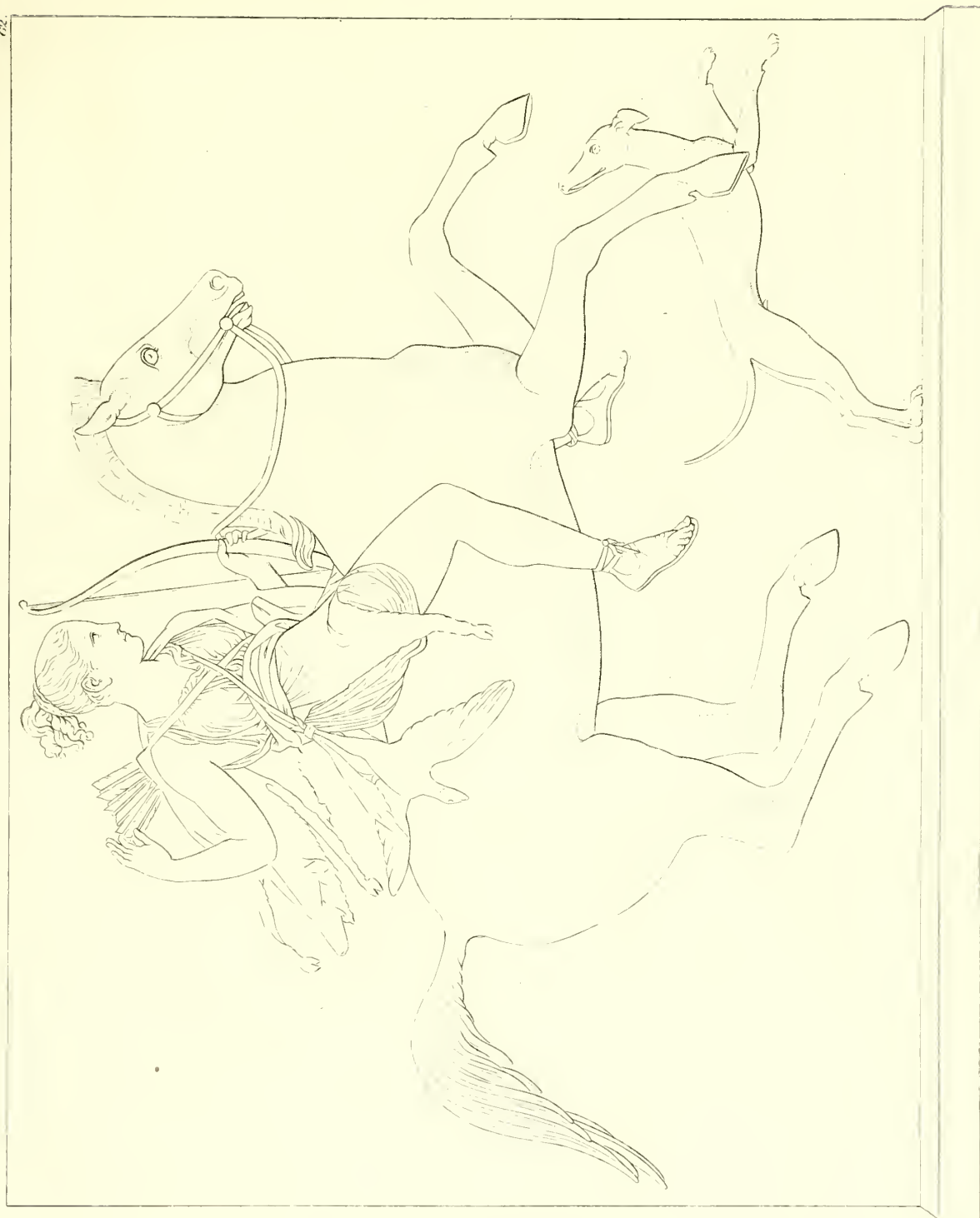


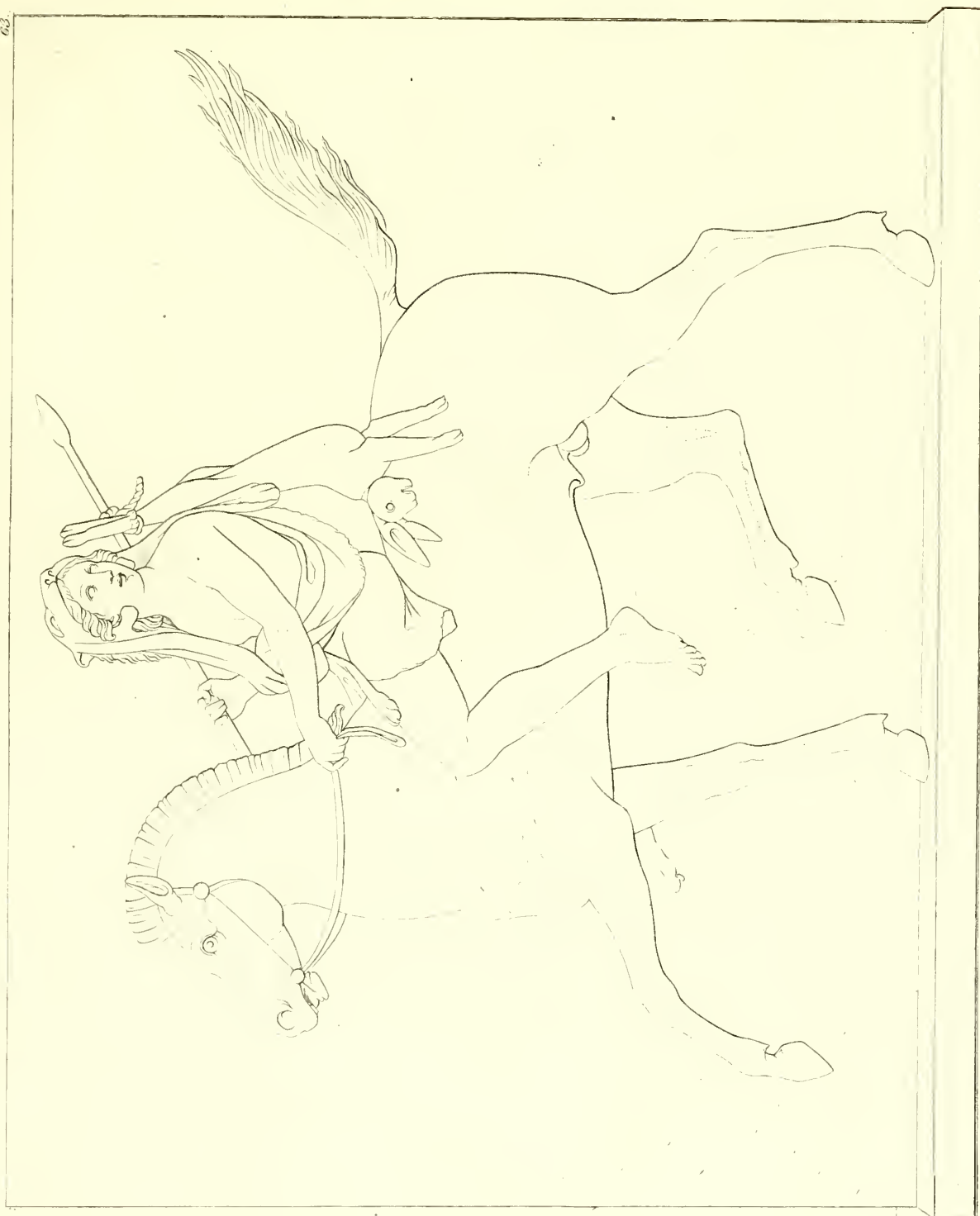


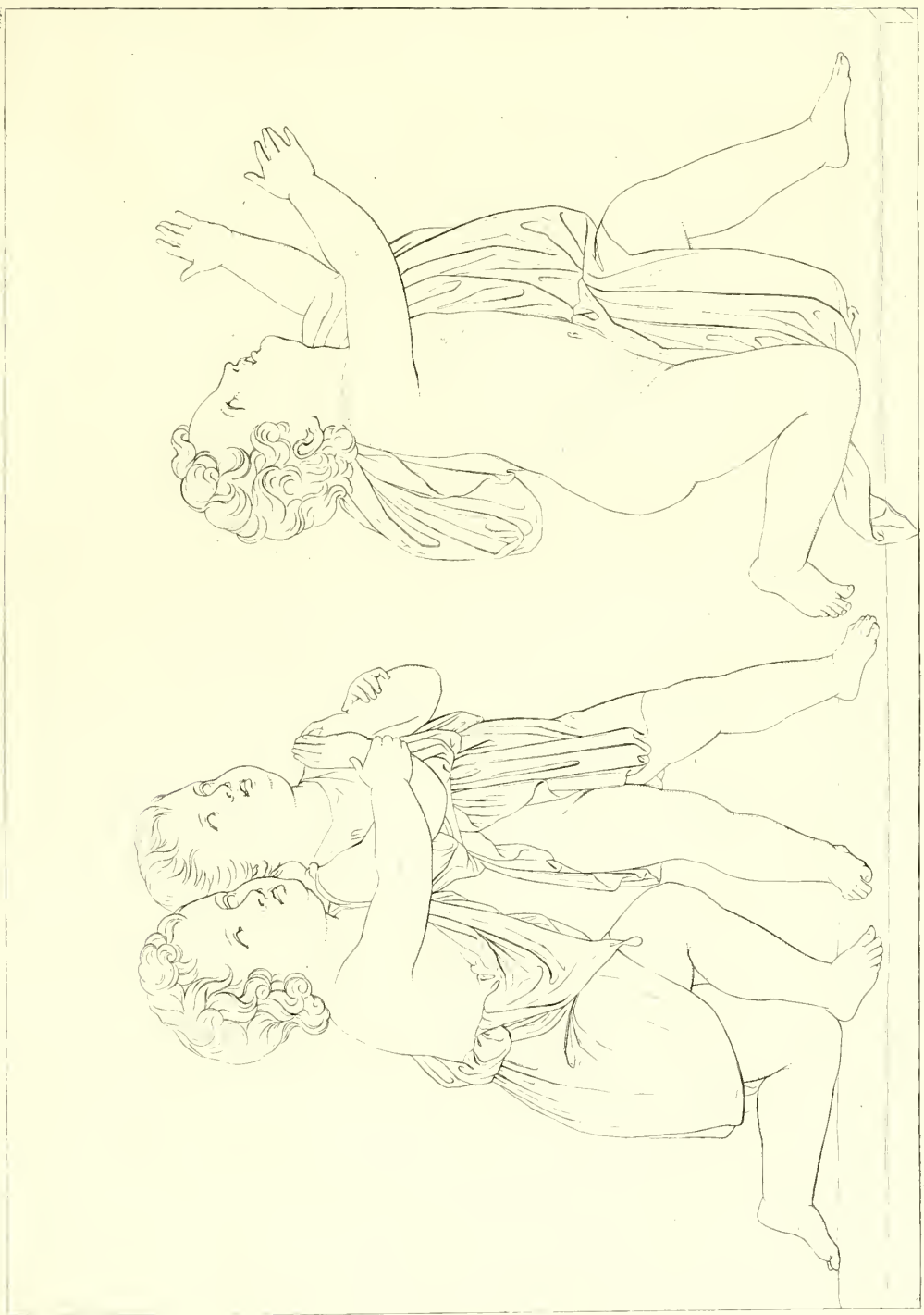


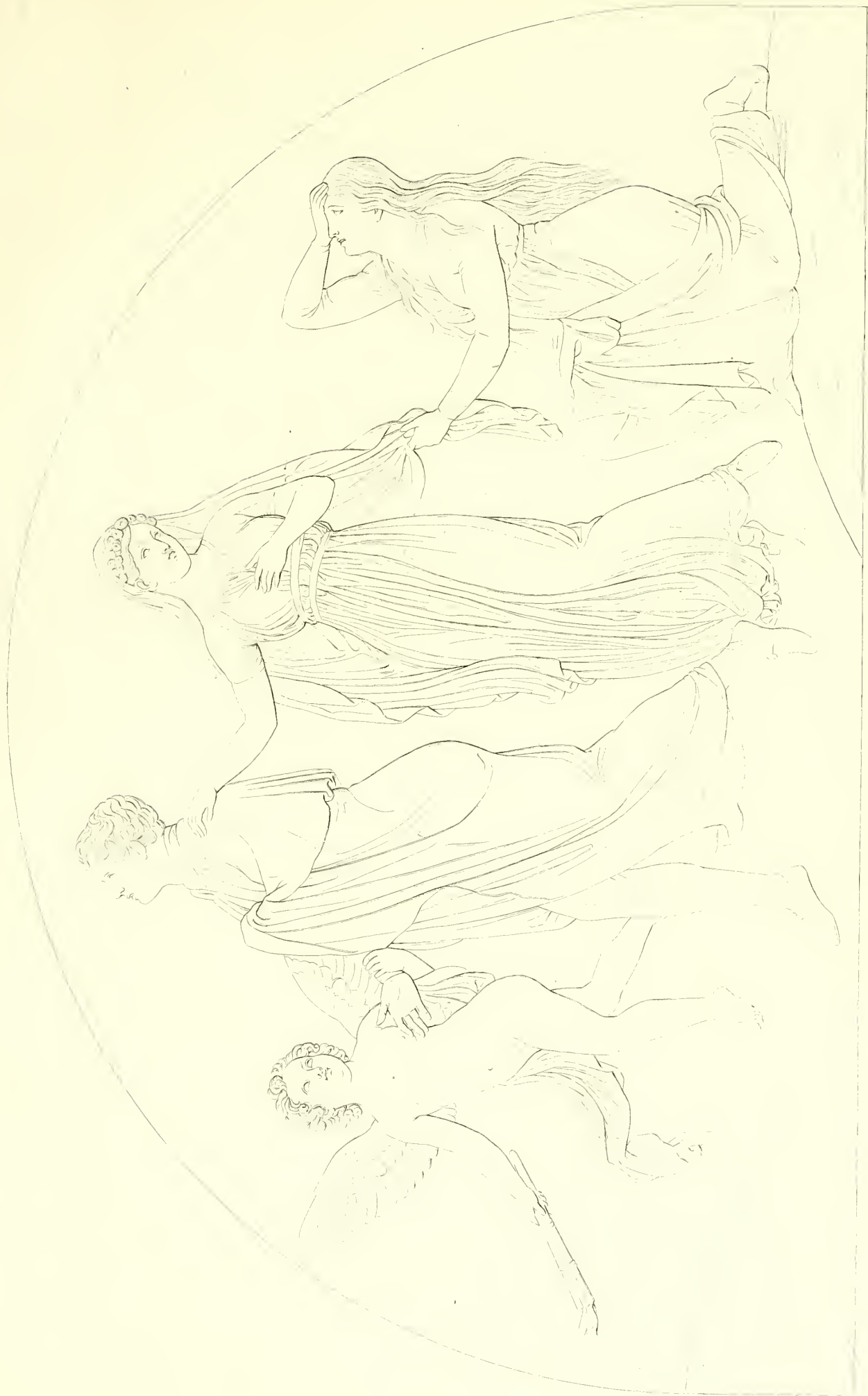














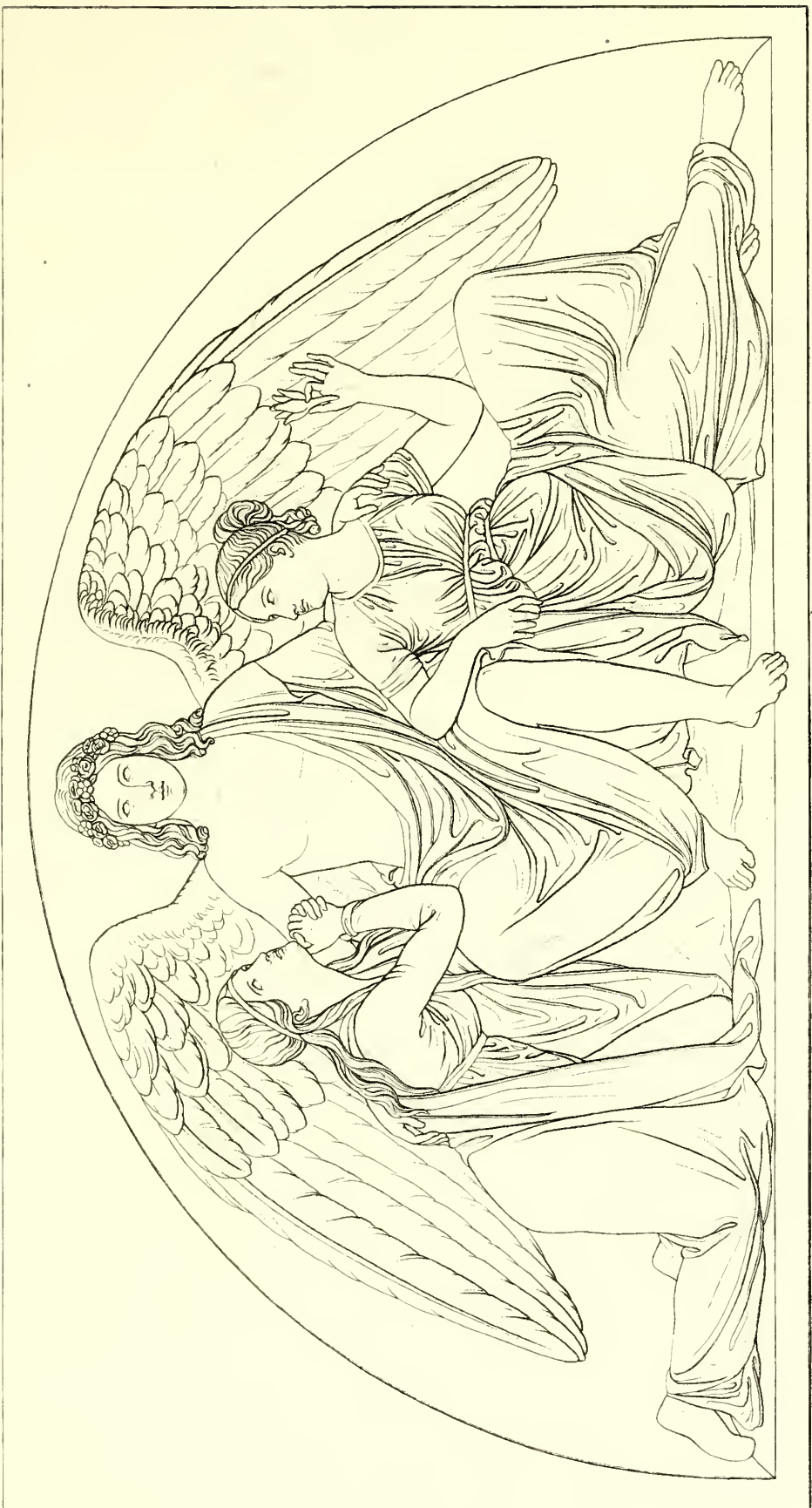
































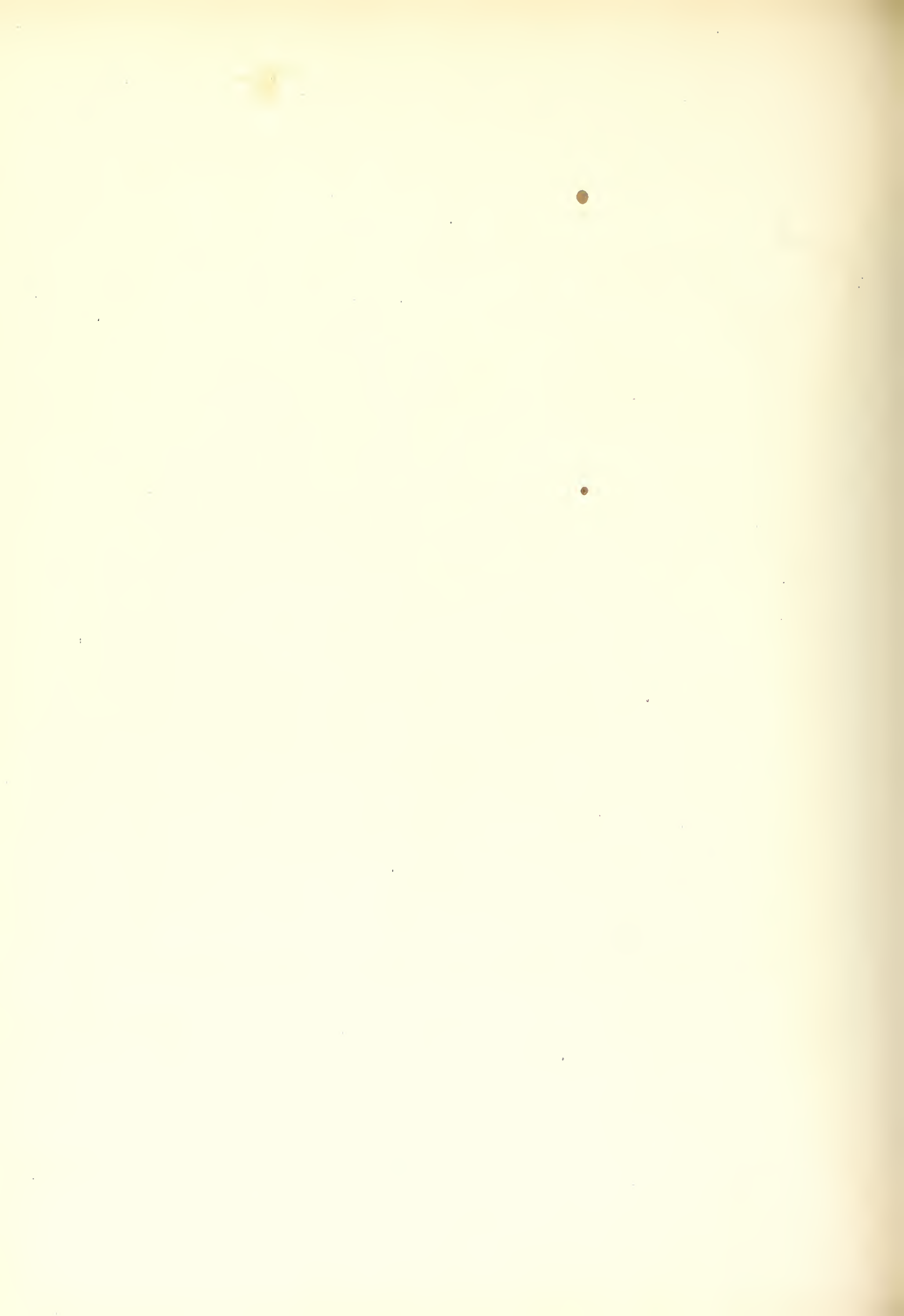




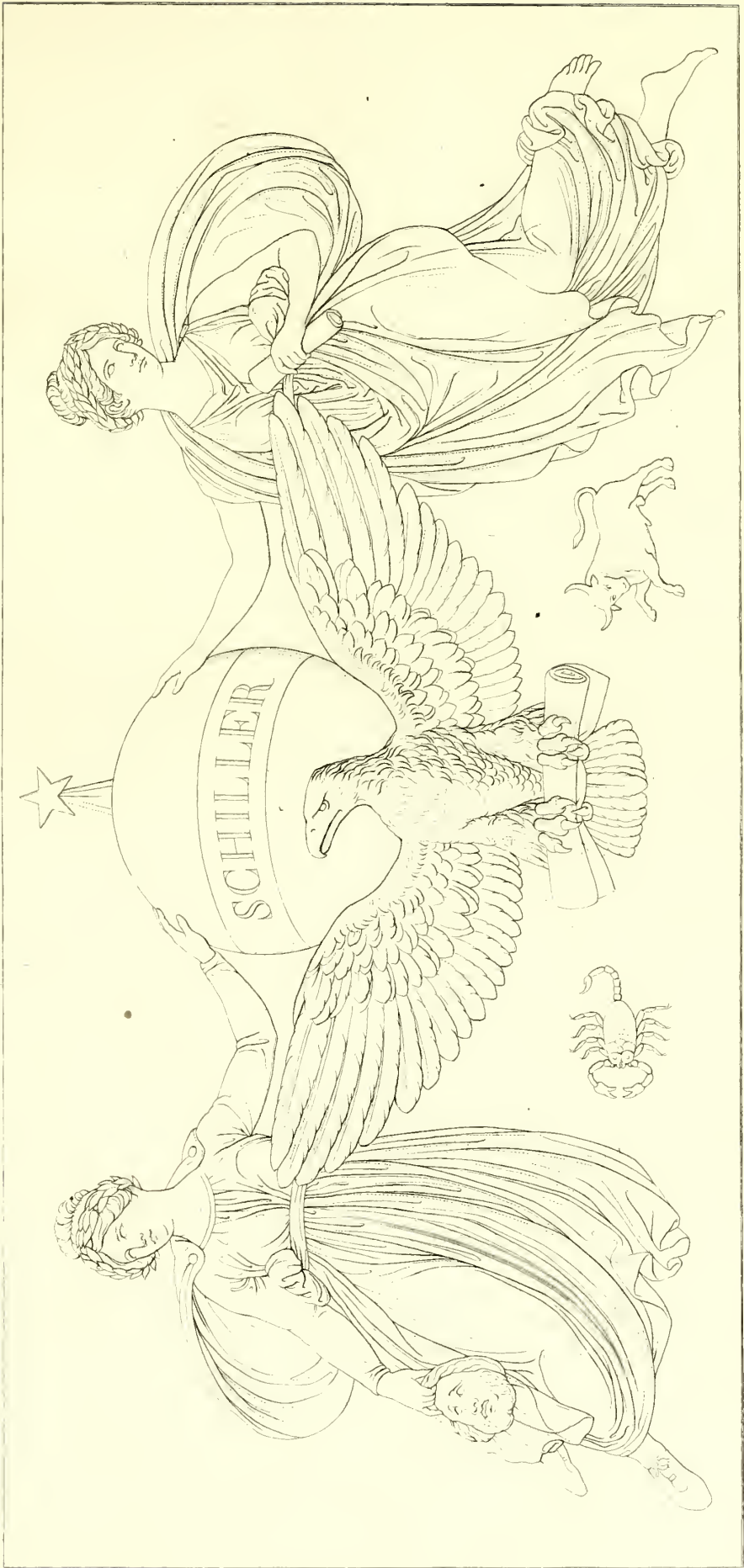


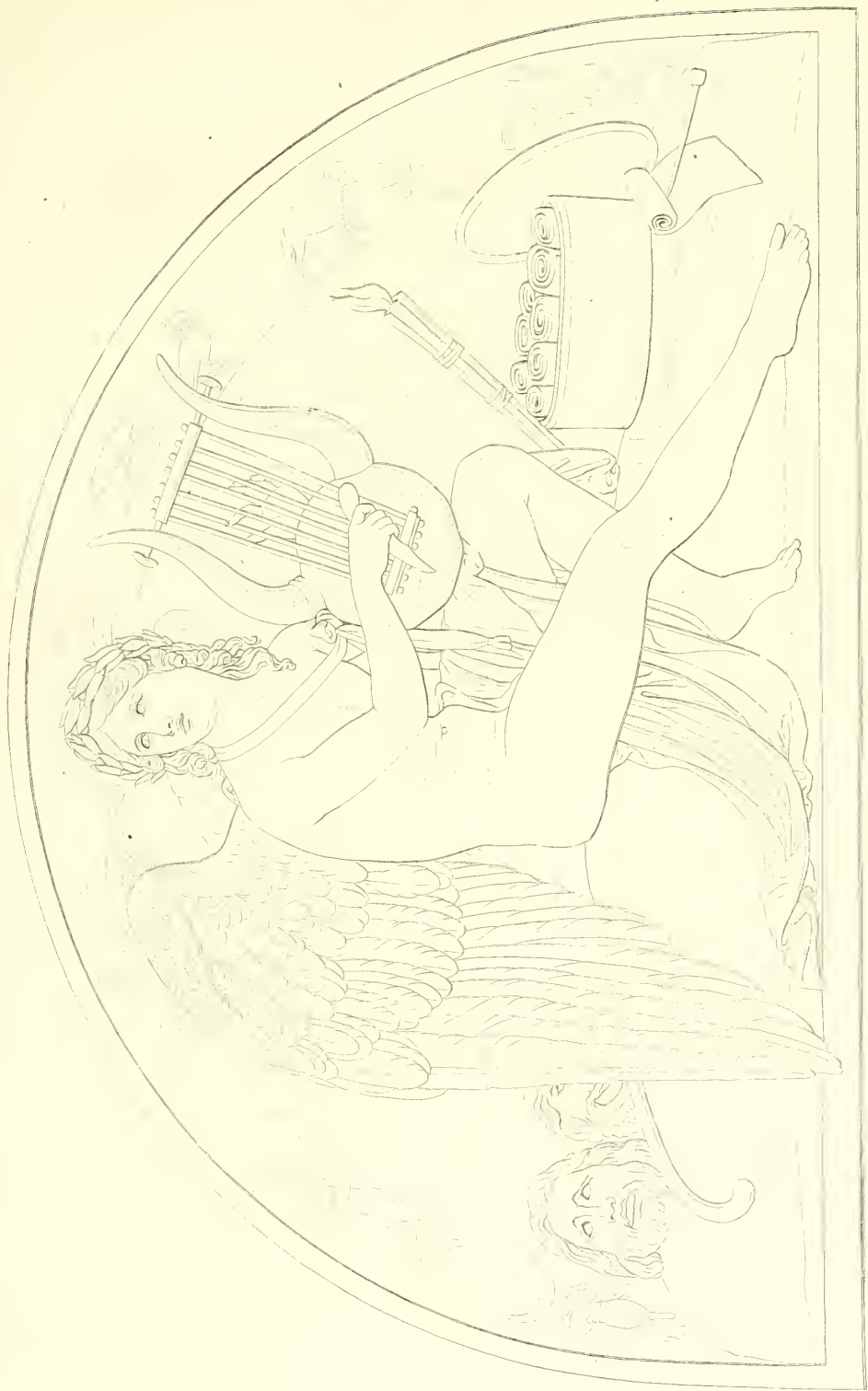


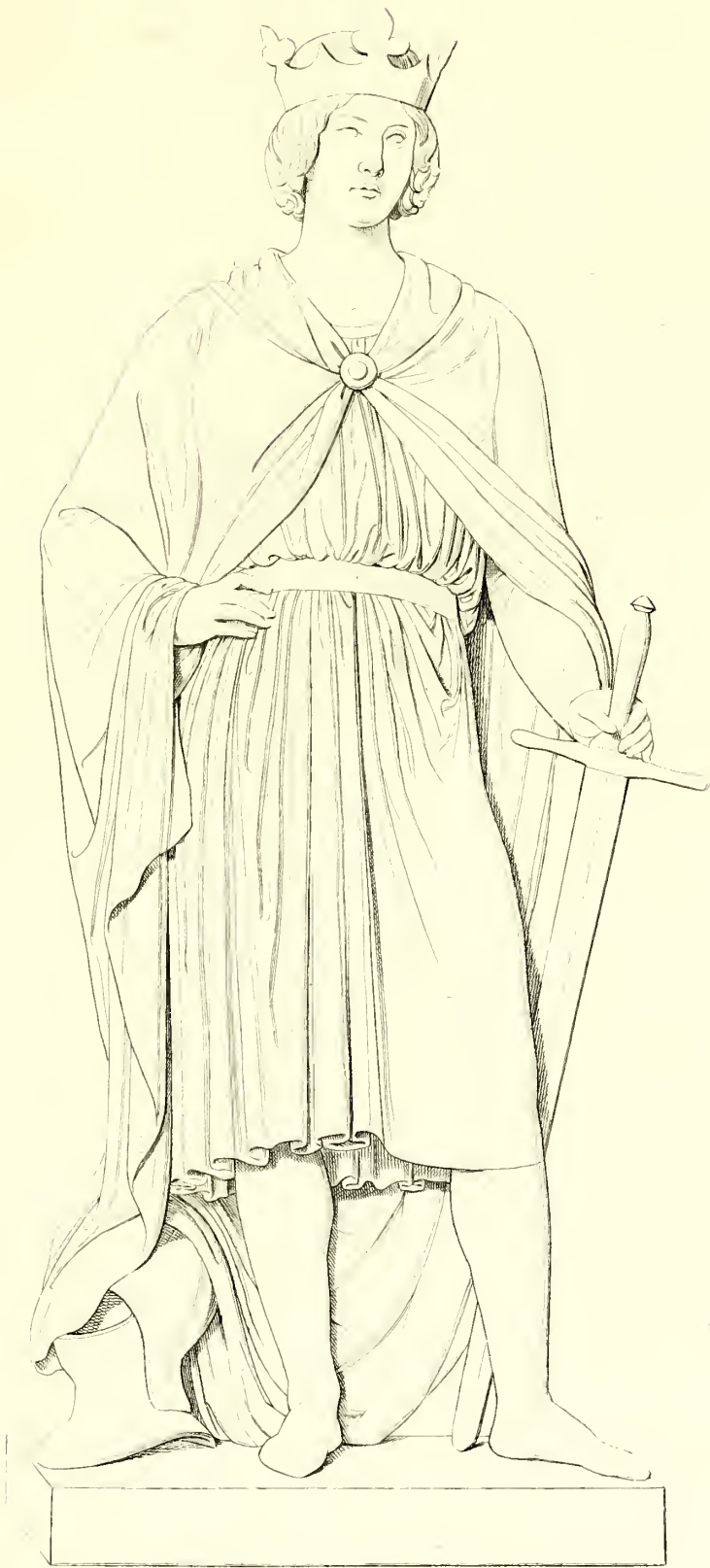


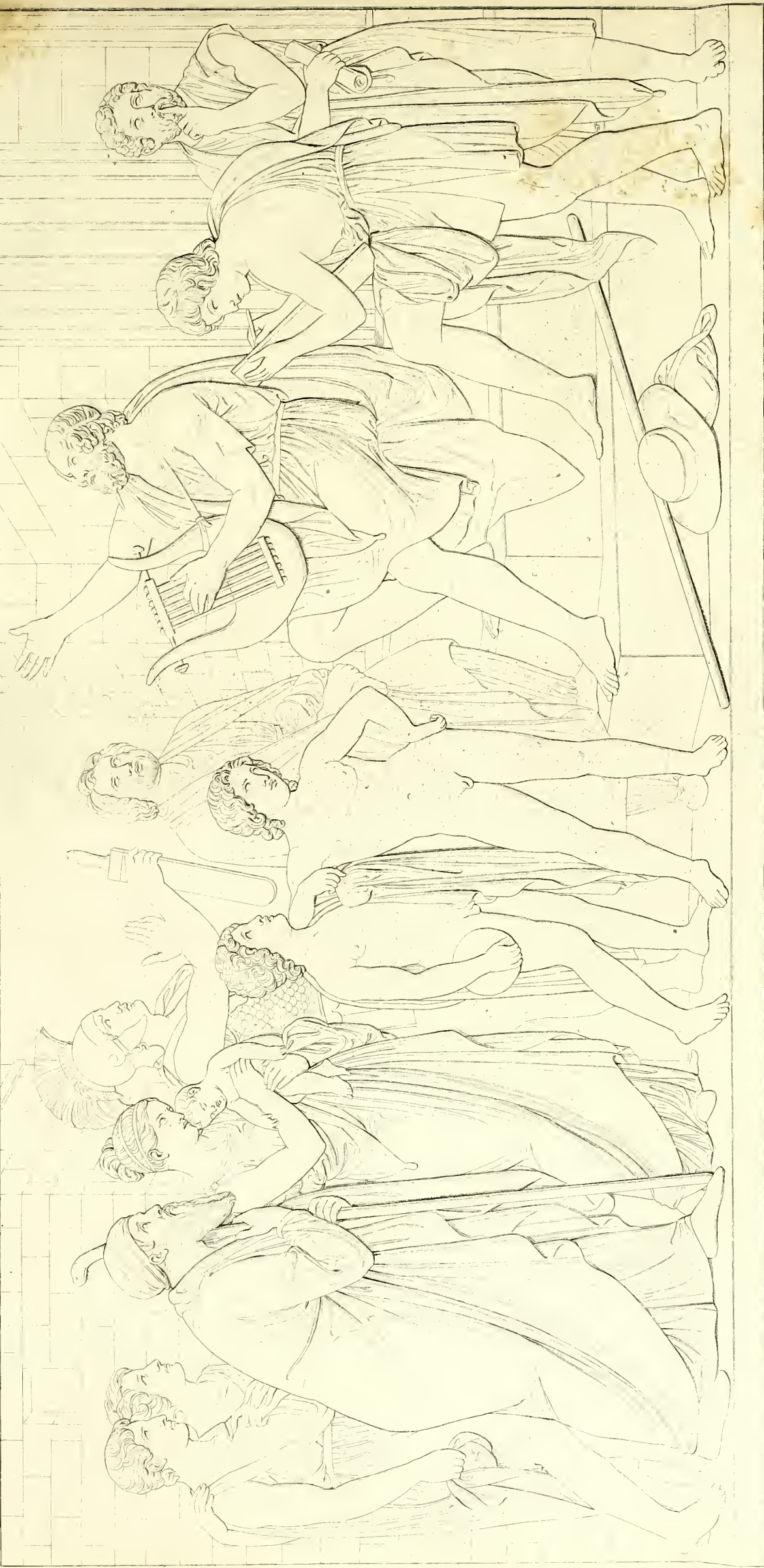


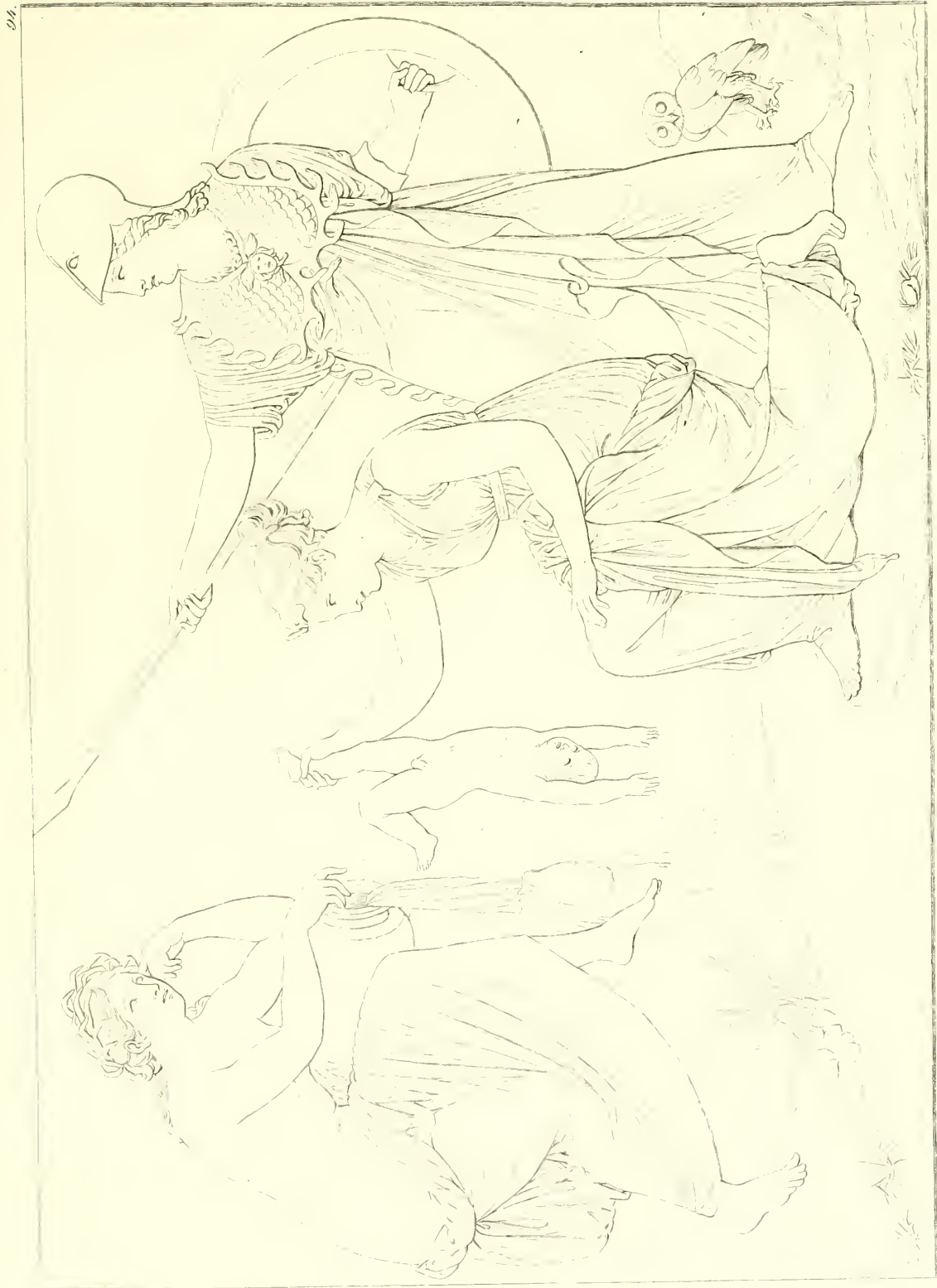


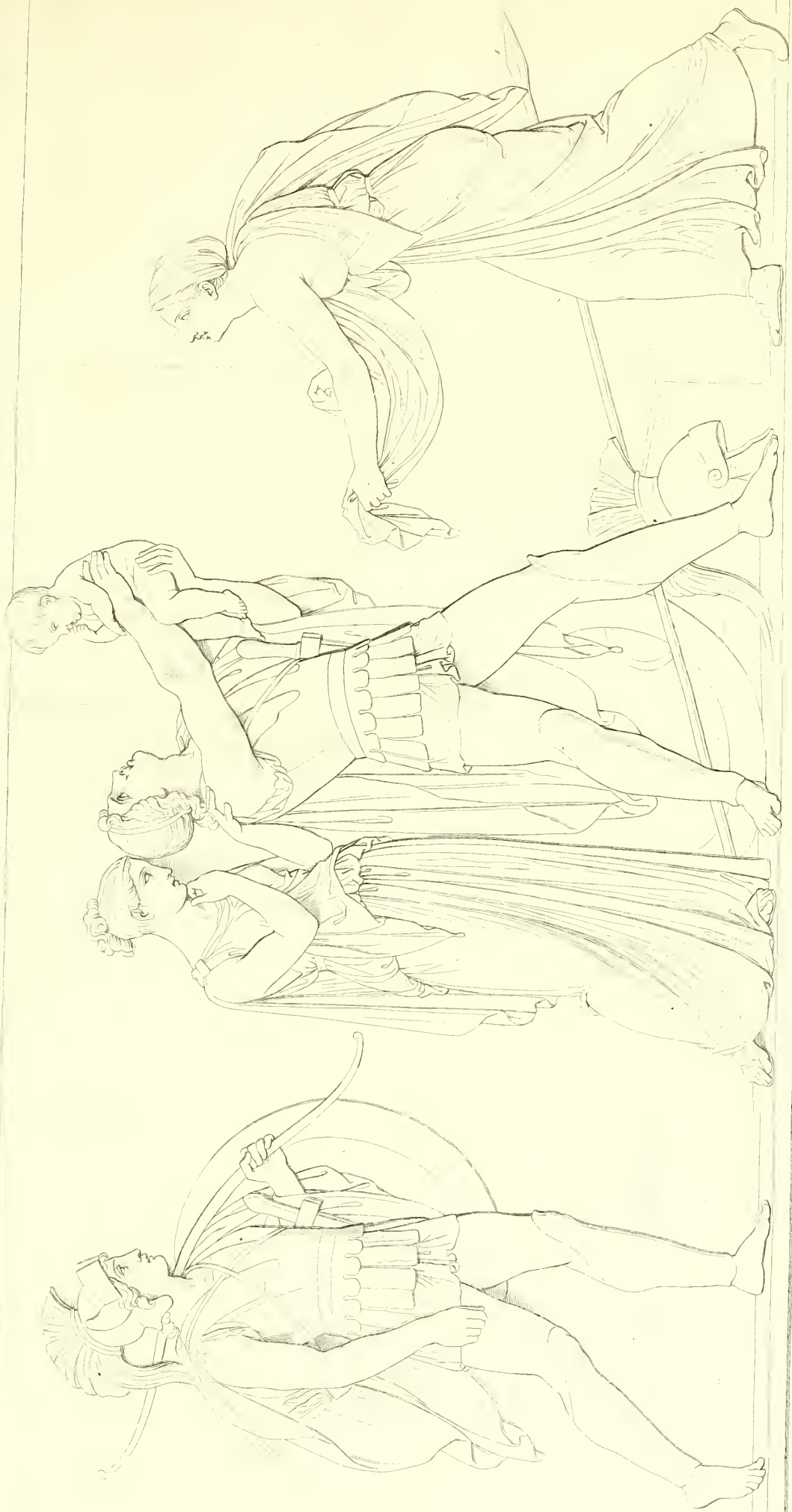


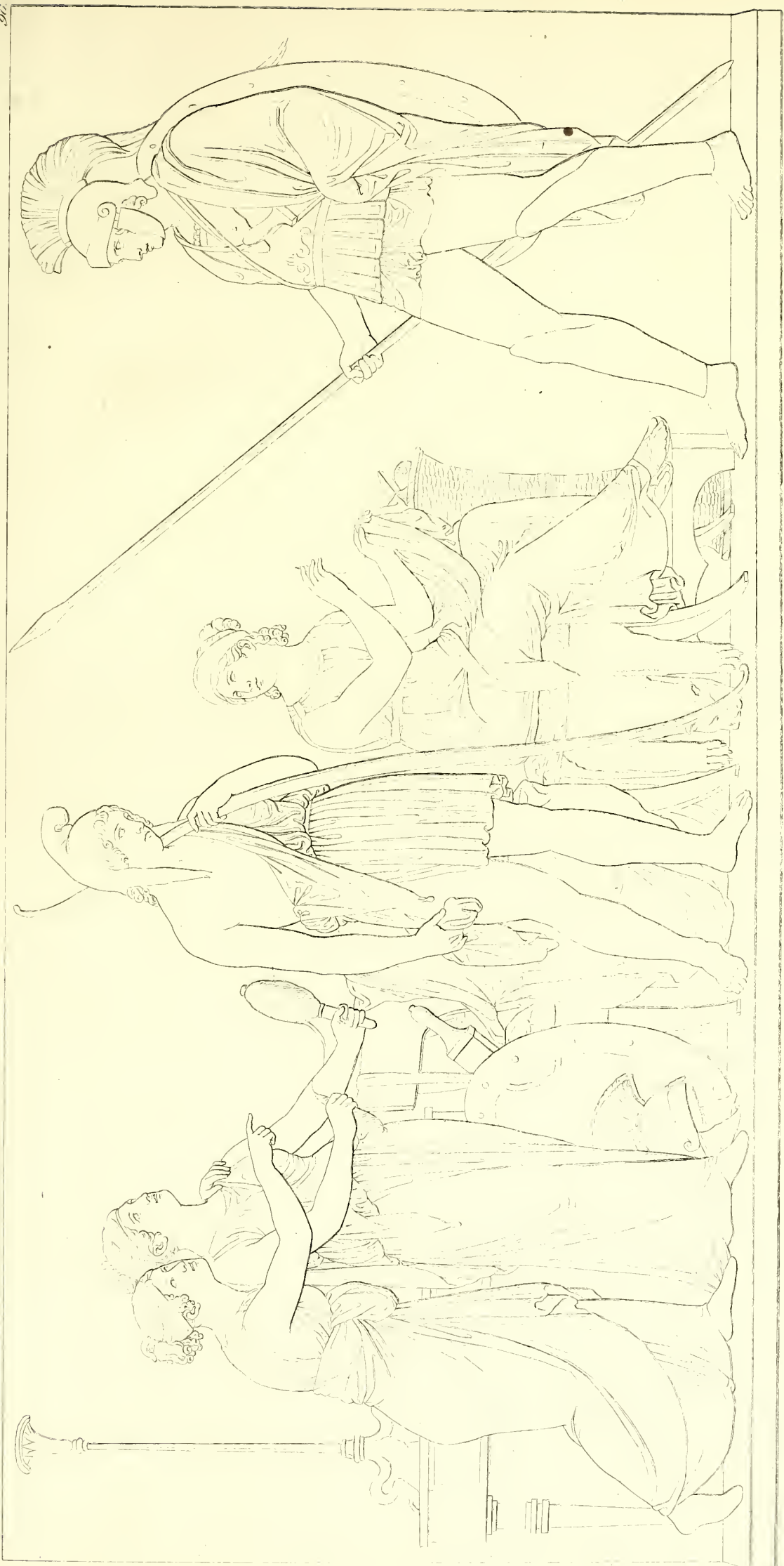


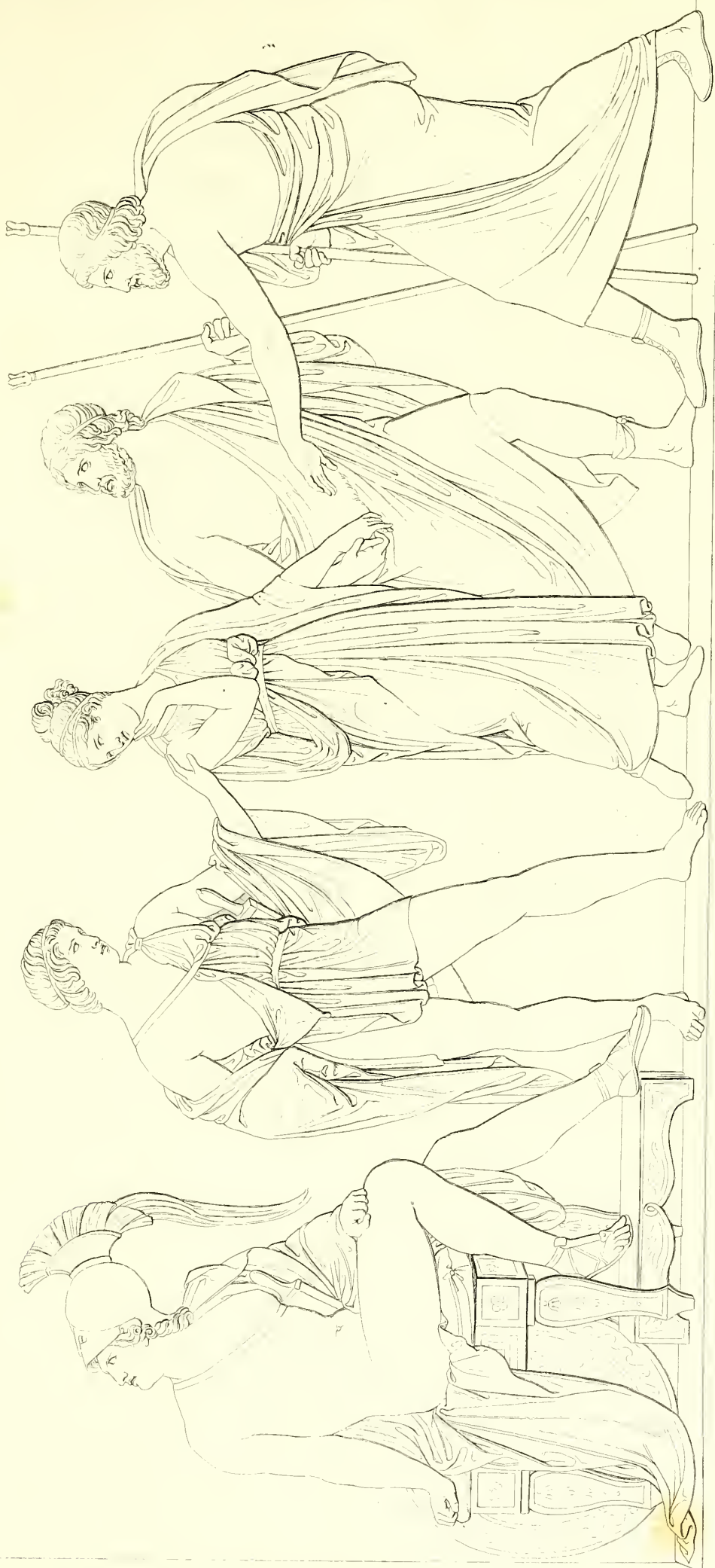






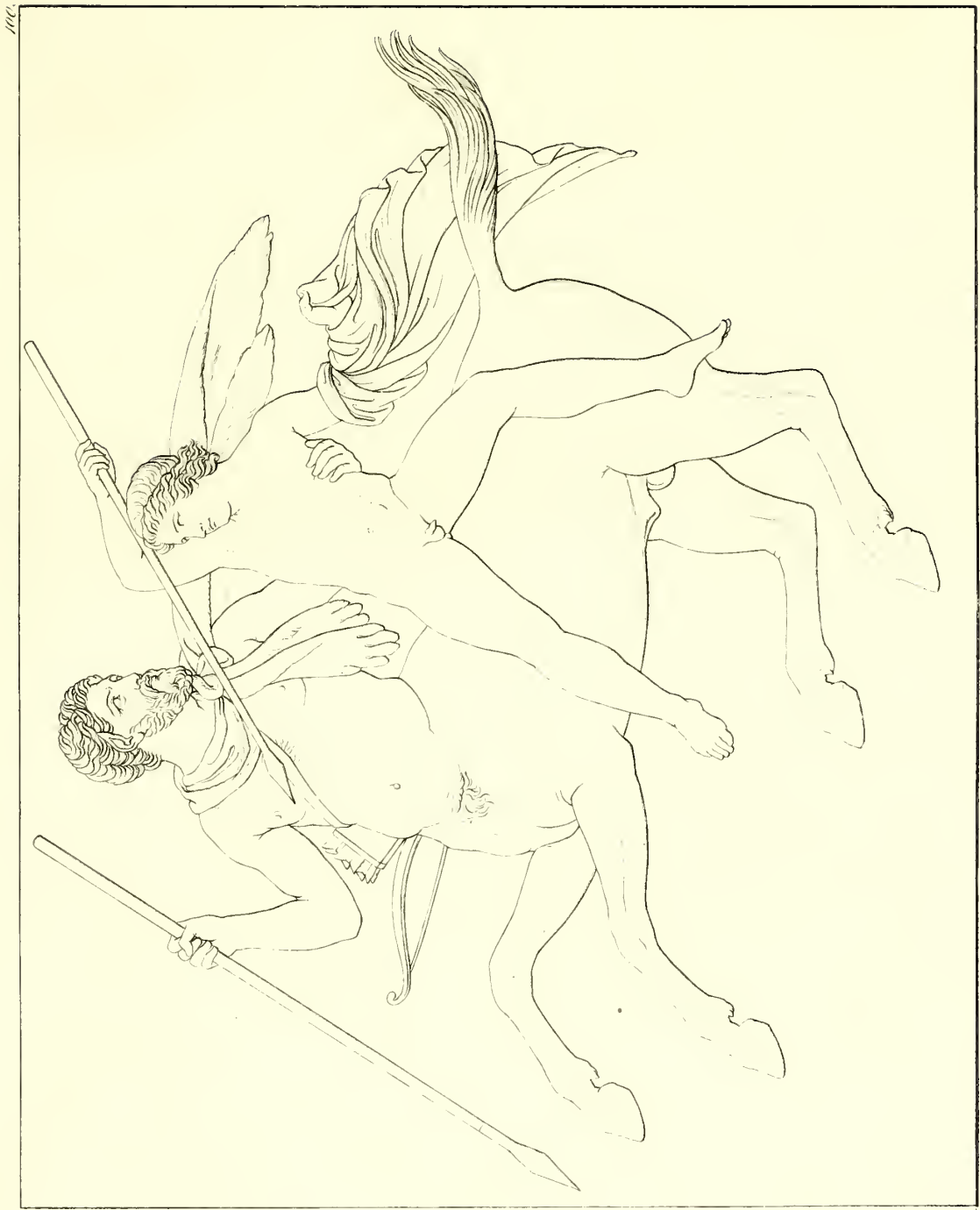














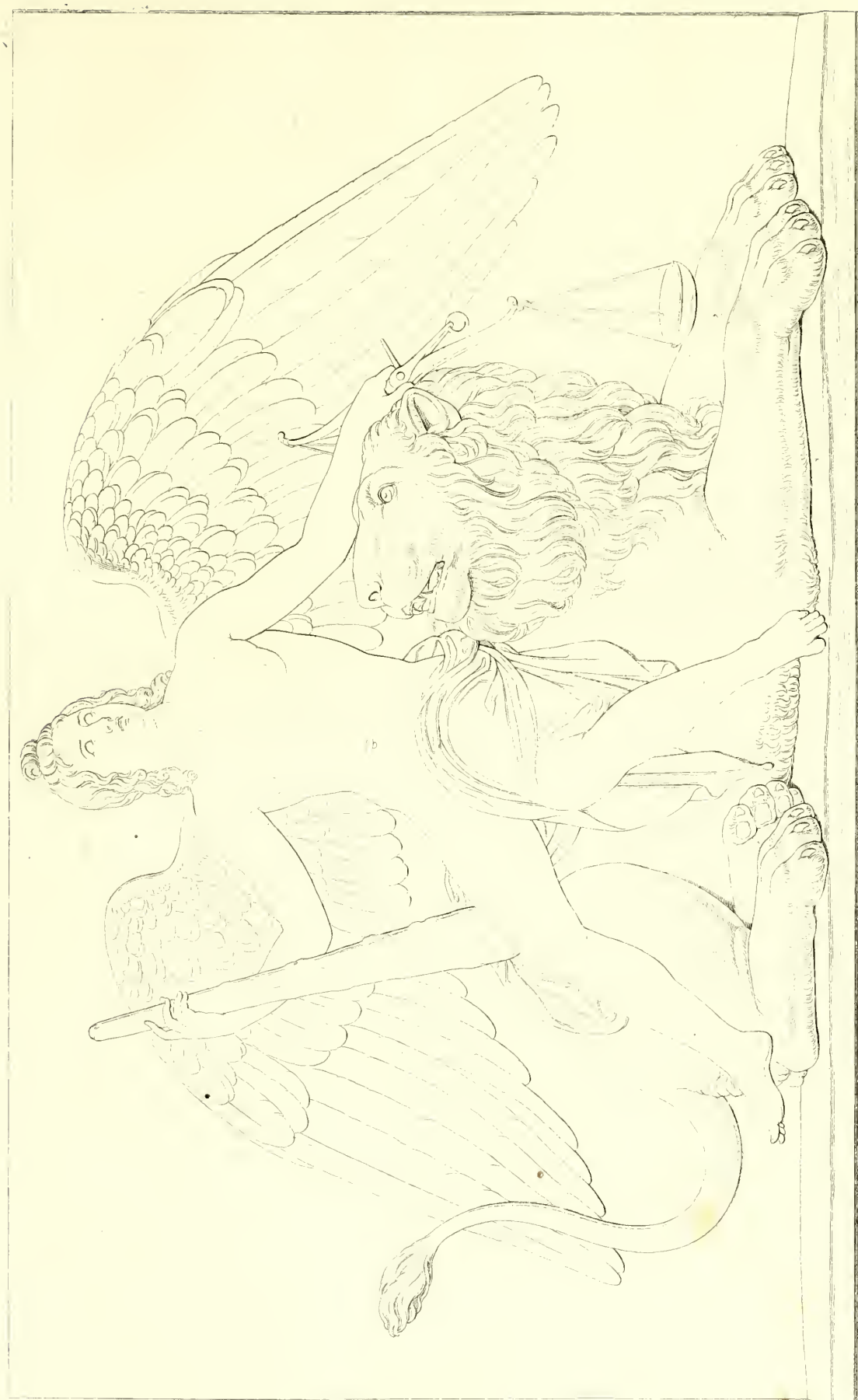




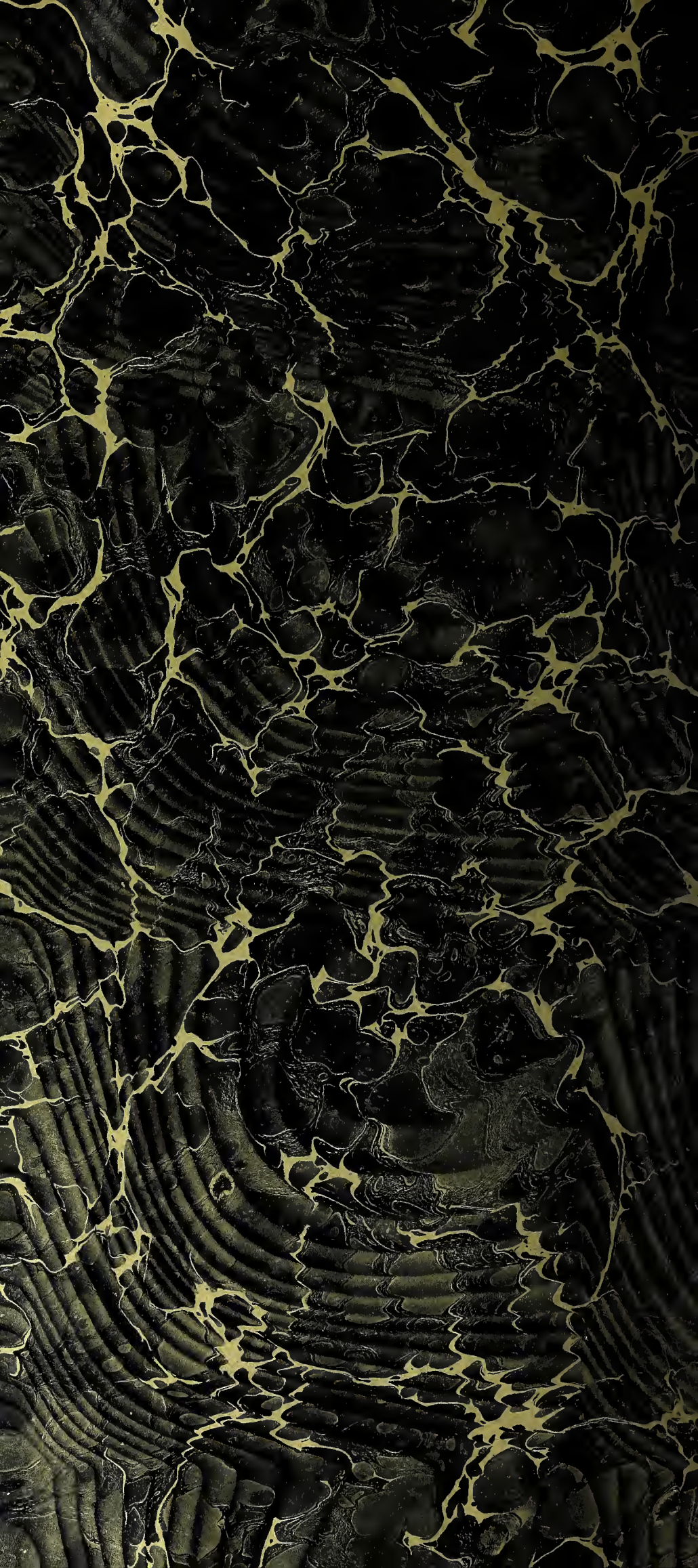












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